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The cheap Defiance of Nations

THE
PARIS SKETCH BOOK:

BY
MR. TITMARSH.

WITH NUMEROUS DESIGNS BY THE AUTHOR, ON

COPPER AND WOOD.

VOL. II.

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THE
PARIS SKETCH-BOOK.

CARICATURES AND LITHOGRAPHY IN PARIS.

FIFTY years ago, there lived, at Munich, a poor fellow, by name Aloys Senefelder, who was in so little repute as an author and artist, that printers and engravers refused to publish his works at their own charges, and so set him upon some plan for doing without their aid. In the first place, Aloys invented a certain kind of ink, which would resist the action of the acid that is usually employed by engravers, and with this he made his experiments upon copper-plates, as long as he could afford to purchase them. He found that to write upon the plates backwards, after the manner of engravers, required much skill and many trials; and he thought that, were he to practise upon any other

polished surface—a smooth stone, for instance, the least costly article imaginable—he might spare the expense of the copper until he had sufficient skill to use it.

One day, it is said, that Aloys was called upon to write—rather a humble composition for an author and artist—a washing-bill. He had no paper at hand; and so he wrote out the bill with some of his newly-invented ink, upon one of his Kilheim stones. Some time afterwards he thought he would try and take an *impression* of his washing-bill: he did, and succeeded. Such is the story, which the reader most likely knows very well; and having alluded to the origin of the art, we shall not follow the stream through its windings and enlargement after it issued from the little parent rock, or fill our pages with the rest of the pedigree: Senefelder invented Lithography. His invention has not made so much noise and larum in the world as some others, which have an origin quite as humble and unromantic; but it is one to which we owe no small profit, and a great deal of pleasure; and, as such, we are bound to speak of it with all gratitude and respect. The schoolmaster, who is now abroad, has taught us, in our youth, how the cultivation of

art "*emollit mores nec sinit esse*"—(it is needless to finish the quotation); and Lithography has been, to our thinking, the very best ally that art ever had; the best friend of the artist, allowing him to produce rapidly-multiplied and authentic copies of his own works (without trusting to the tedious and expensive assistance of the engraver); and the best friend to the people likewise, who have means of purchasing these cheap and beautiful productions, and thus having their ideas "mollified," and their manners "feros" no more.

With ourselves, among whom money is plenty, enterprise so great, and everything matter of commercial speculation, Lithography has not been so much practised as wood or steel engraving, which, by the aid of great original capital and spread of sale, are able more than to compete with the art of drawing on stone. The two former may be called art done by *machinery*. We confess to a prejudice in favour of the honest work of *hand*, in matters of art, and prefer the rough workmanship of the painter to the smooth copies of his performances which are produced, for the most part, on the wood-block or the steel-plate.

The theory will possibly be objected to by

many of our readers : the best proof in its favour, we think, is, that the state of art amongst the people in France and Germany, where publishers are not so wealthy or enterprising as with us,* and where Lithography is more practised, is infinitely higher than in England, and the appreciation more correct. As draughtsmen, the French and German painters are incomparably superior to our own; and with art, as with any other commodity, the demand will be found pretty equal to the supply : with us, the general demand is for neatness, prettiness, and what is called *effect* in pictures, and these can be rendered completely, nay, improved, by the engraver's conventional manner of copying the artist's performances. But to copy fine expression and fine drawing, the engraver himself must be a fine artist ; and let anybody examine the host of picture-books which appear every Christmas, and say whether, for the most part, painters or engravers possess any artistic merit ? We boast, nevertheless, of some of the best engravers and

* These countries are, to be sure, inundated with the productions of our market, in the shape of Byron Beauties, reprints from the Keepsakes, Books of Beauty, and such trash ; but these are only of late years, and their original schools of art are still flourishing.

painters in Europe. Here, again, the supply is accounted for by the demand ; our highest class is richer than any other aristocracy, quite as well instructed, and can judge and pay for fine pictures and engravings. But these costly productions are for the few, and not for the many, who have not yet certainly arrived at properly appreciating fine art.

Take the standard "Album" for instance—that unfortunate collection of deformed Zuleikas and Medoras (from the Byron Beauties, the Flowers, Gems, Souvenirs, Casquets of Loveliness, Beauty, as they may be called); glaring caricatures of flowers, singly, in groups, in flower-pots, or with hideous deformed little Cupids sporting among them ; of what are called "mezzotinto" pencil drawings, "poonah-paintings," and what not. "The Album" is to be found invariably upon the round rosewood brass-inlaid drawing-room table of the middle classes, and with a couple of "Annuals" besides, which flank it on the same table, represents the art of the house ; perhaps there is a portrait of the master of the house in the dining-room, grim-glancing from above the mantel-piece ; and of the mistress over the piano up stairs ; add

to these some odious miniatures of the sons and daughters, on each side of the chimney-glass; and here, commonly (we appeal to the reader if this is an overcharged picture), the collection ends. The family goes to the Exhibition once a year, to the National Gallery once in ten years: to the former place they have an inducement to go; there are their own portraits, or the portraits of their friends, or the portraits of public characters; and you will see them infallibly wondering over No. 2645 in the catalogue, representing "The Portrait of a Lady," or of the "First Mayor of Little Pedlington since the passing of the Reform Bill;" or else bustling and squeezing among the miniatures, where lies the chief attraction of the Gallery. England has produced, owing to the effects of this class of admirers of art, two admirable, and five hundred very clever, portrait-painters. How many *artists*? Let the reader count upon his five fingers, and see if, living at the present moment, he can name one for each.

If, from this examination of our own worthy middle classes, we look to the same class in France, what a difference do we find! Humble *cafés* in country towns have their walls covered with pleas-

ing picture papers, representing *Les Gloires de l'Armée Française*, the Seasons, the Four Quarters of the World, Cupid and Psyche, or some other allegory, landscape, or history, rudely painted, as papers for walls usually are ; but the figures are all tolerably well drawn ; and the common taste, which has caused a demand for such things, undeniable. In Paris, the manner in which the *cafés* and houses of the *restaurateurs* are ornamented, is, of course, a thousand times richer, and nothing can be more beautiful, or more exquisitely finished and correct, than the designs which adorn many of them. We are not prepared to say what sums were expended upon the painting of Véry's or Véfour's, of the Salle-Musard, or of numberless other places of public resort in the capital. There is many a shopkeeper whose sign is a very tolerable picture ; and often have we stopped to admire (the reader will give us credit for having remained *outside*) the excellent workmanship of the grapes and vine-leaves over the door of some very humble, dirty, inodorous shop of a *marchand de vin*.

These, however, serve only to educate the public taste, and are ornaments, for the most part, much too costly for the people. But the same love

of ornament which is shewn in their public places of resort, appears in their houses likewise; and every one of our readers who has lived in Paris, in any lodging, magnificent or humble, with any family, however poor, may bear witness how profusely the walls of his smart *salon* in the English quarter, or of his little room *au sixième* in the Pays-Latin, has been decorated with prints of all kinds. In the first, probably, with bad engravings on copper, from the bad and tawdry pictures of the artists of the time of the Empire; in the latter, with gay caricatures of Granville or Monnier; military pieces, such as are dashed off by Raffet, Charlet, Vernet (one can hardly say which of the three designers has the greatest merit, or the most vigorous hand); or clever pictures from the crayon of the Deverias, the admirable Roqueplan, or Decamp. We have named here, we believe, the principal lithographic artists in Paris; and those, as, doubtless, there are many, of our readers who have looked over Monsieur Aubert's portfolios, or gazed at that famous caricature-shop window in the Rue de Coq, or are even acquainted with the exterior of Monsieur Delaporte's little emporium in the Burlington Arcade, need not be told how

excellent the productions of all these artists are, in their *genre*. We get, in these engravings, the *loisirs* of men of genius, not the finikin performances of laboured mediocrity, as with us; all these artists are good painters, as well as good designers; a design from them is worth a whole gross of Books of Beauty; and if we might raise a humble supplication to the artists in our own country of similar merit—to such men as Leslie, Maclise, Herbert, Cattermole, and others—it would be, that they should, after the example of their French brethren, and of the English landscape painters, take chalk in hand, produce their own copies of their own sketches, and never more draw a single Forsaken One, Rejected One, Dejected One, at the entreaty of any publisher, or for the pages of any Book of Beauty, Royalty, or Loveliness, whatever.

Can there be a more pleasing walk, in the whole world, than a stroll through the Gallery of the Louvre, on a *fête*-day: not to look so much at the pictures as at the lookers on? Thousands of the poorer classes are there: mechanics in their Sunday clothes, smiling *grisettes*, smart, dapper soldiers of the line, with bronzed wondering faces,

marching together in little companies of six or seven, and stopping every now and then at Napoleon or Leonidas, as they appear, in proper vulgar heroics, in the pictures of David or Gros. The taste of these people will hardly be approved by the connoisseur, but they have *a* taste for art. Can the same be said of our lower classes, who, if they are inclined to be sociable and amused in their holidays, have no place of resort but the tap-room or tea-garden, and no food for conversation, except such as can be built upon the politics or the police reports of the last Sunday paper? So much has church and state puritanism done for us—so well has it succeeded in materializing and binding down to the earth the imagination of men, for which God has made another world (which certain statesmen take but too little into account)—that fair and beautiful world of art, in which there *can* be nothing selfish or sordid, of which Dulness has forgotten the existence, and which Bigotry has endeavoured to shut out from sight—

“ On a banni les démons et les fées
Le raisonner tristement s'accrédite
On court hélas ! après la vérité
Ah ! croyez moi, l'erreur a son mérite ! ”

We are not putting in a plea, here, for demons and fairies, as Voltaire does in the above exquisite lines; nor about to expatiate on the beauties of error, for it is none; but the clank of steam-engines, and the shouts of politicians, and the struggle for gain or bread, and the loud denunciations of stupid bigots, have well nigh smothered poor *Fancy* among us. We boast of our science, and vaunt our superior morality. Does the latter exist? In spite of all the forms which our policy has invented to secure it—in spite of all the preachers, all the meeting-houses, and all the legislative enactments, if any person will take upon himself the painful labour of purchasing and perusing some of the cheap periodical prints which form the people's library of amusement, and contain what may be presumed to be their standard in matters of imagination and fancy, he will see how false the claim is that we bring forward of superior morality. The aristocracy, who are so eager to maintain, were, of course, not the last to feel, the annoyance of the legislative restrictions on the Sabbath, and eagerly seized upon that happy invention for dissipating the gloom and *ennui* ordered by Act of Parliament to prevail on that day—the Sunday

paper. It might be read in a club-room, where the poor could not see how their betters ordained one thing for the vulgar, and another for themselves; or in an easy chair, in the study, whither my lord retires every Sunday for his devotions. It dealt in private scandal and ribaldry, only the more piquant for its pretty flimsy veil of *double entendre*. It was a fortune to the publisher, and it became a necessary to the reader, which he could not do without, any more than without his snuff-box, his opera-box, or his *chasse* after coffee. The delightful novelty could not for any time be kept exclusively for the *haut ton*; and from my lord it descended to his valet or tradesmen, and from Grosvenor-square it spread all the town through; so that now the lower classes have their scandal and ribaldry organs, as well as their betters (the rogues, they *will* imitate them!); and, as their tastes are somewhat coarser than my lord's, and their numbers a thousand to one, why, of course, the prints have increased, and the profligacy has been diffused in a ratio exactly proportionable to the demand, until the town is infested with such a number of monstrous publications of the kind as would have put Abbé Dubois to the

blush, or made Louis XV. cry shame. Talk of English morality!—the worst licentiousness, in the worst period of the French monarchy, scarcely equalled the wickedness of this Sabbath-keeping country of ours.

The reader will be glad, at last, to come to the conclusion that we would fain draw from all these descriptions—why does this immorality exist? Because the people *must* be amused, and have not been taught *how*; because the upper classes, frightened by stupid cant, or absorbed in material want, have not as yet learned the refinement which only the cultivation of art can give; and when their intellects are uneducated, and their tastes are coarse, the tastes and amusements of classes still more ignorant must be coarse and vicious likewise, in an increased proportion.

Such discussions and violent attacks upon high and low, Sabbath-bills, politicians, and what not, may appear, perhaps, out of place, in a few pages which purport only to give an account of some French drawings: all we would urge is, that, in France, these prints are made because they are liked and appreciated; with us they are not made, because they are not liked and appreciated;—and

the more is the pity. Nothing merely intellectual will be popular among us : we do not love beauty for beauty's sake, as Germans ; or wit, for wit's sake, as the French : for abstract art we have no appreciation. We admire H. B.'s caricatures, because they are the caricatures of well-known political characters, not because they are witty ; and Boz, because he writes us good palpable stories (if we may use such a word to a story) ; and Madame Vestris, because she has the most beautifully shaped legs ;—the *art* of the designer, the writer, the actress (each admirable in its way), is a very minor consideration ; each might have ten times the wit, and would be quite unsuccessful without their substantial points of popularity.

In France such matters are far better managed, and the love of art is a thousand times more keen ; and (from this feeling, surely) how much superiority is there in French *society* over our own ; how much better is social happiness understood ; how much more manly equality is there between Frenchman and Frenchman, than between rich and poor in our own country, with all our superior wealth, instruction, and political freedom ! There is, amongst the humblest, a gaiety, cheerfulness, po-

liteness, and sobriety, to which, in England, no class can shew a parallel; and these, be it remembered, are not only qualities for holidays, but for working-days too, and add to the enjoyment of human life as much as good clothes, good beef, or good wages. If, to our freedom, we could but add a little of their happiness!—it is one, after all, of the cheapest commodities in the world, and in the power of every man (with means of gaining decent bread) who has the will or the skill to use it.

We are not going to trace the history of the rise and progress of art in France; our business, at present, is only to speak of one branch of art in that country—lithographic designs, and those chiefly of a humorous character. A history of French caricature was published in Paris, two or three years back, illustrated by numerous copies of designs, from the time of Henry III. to our own day. We can only speak of this work from memory, having been unable, in London, to procure the sight of a copy; but our impression, at the time we saw the collection, was as unfavourable as could possibly be; nothing could be more meagre than the wit, or poorer than the execution, of the whole set of drawings. Under the Empire,

art, as may be imagined, was at a very low ebb ; and, aping the Government of the day, and catering to the national taste and vanity, it was a kind of tawdry caricature of the sublime, of which the pictures of David and Girodet, and almost the entire collection now at the Luxembourg Palace, will give pretty fair examples. Swoln, distorted, unnatural, the painting was something like the politics of those days ; with force in it, nevertheless, and something of grandeur, that will exist in spite of taste, and is born of energetic will. A man, disposed to write comparisons of characters, might, for instance, find some striking analogies between Mountebank Murat, with his irresistible bravery and horsemanship, who was a kind of mixture of Duguesclin and Ducrow, and Mountebank David, a fierce, powerful painter and genius, whose idea of beauty and sublimity seemed to have been gained from the bloody melodramas on the Boulevard. Both, however, were great in their way, and were worshipped as gods, in those heathen times of false belief and hero worship.

As for poor caricature and freedom of the press, they, like the rightful princess in a fairy tale, with the merry fantastic dwarf, her attendant, were

entirely in the power of the giant who ruled the land. The Princess Press was so closely watched and guarded (with some little show, nevertheless, of respect for her rank), that she dared not utter a word of her own thoughts; and, for poor Caricature, he was gagged, and put out of the way altogether, imprisoned as completely as ever Asmodeus was in his phial.

How the Press and her attendant fared, in succeeding reigns, is well known; their condition was little bettered by the downfall of Napoleon: with the accession of Charles X. they were more oppressed even than before—more than they could bear; for so hard were they pressed, that, as one has seen when sailors were working a capstan, back of a sudden the bars flew, knocking to the earth the men who were endeavouring to work them. The Revolution came, and up sprung Caricature in France; all sorts of fierce epigrams were discharged at the flying monarch, and speedily were prepared, too, for the new one.

About this time, there lived at Paris (if our information be correct) a certain M. Philipon, an indifferent artist (painting was his profession), a tolerable designer, and an admirable wit. M.

Philipon designed many caricatures himself, married the sister of an eminent publisher of prints (M. Aubert), and the two, gathering about them a body of wits and artists like themselves, set up journals of their own:—"La Caricature," first published once a week; and the "Charivari" afterwards, a daily paper, in which a design also appears daily.

At first the caricatures inserted in the "Charivari" were chiefly political; and a most curious contest speedily commenced between the state and M. Philipon's little army in the *Galérie Véro-Dodat*. Half-a-dozen poor artists on the one side, and his Majesty Louis Philippe, his august family, and the numberless placemen and supporters of the monarchy, on the other; it was something like Thersites girding at Ajax, and piercing through the folds of the *clypei septemplexis* with the poisonous shafts of his scorn. Our French Thersites was not always an honest opponent, it must be confessed; and many an attack was made upon the gigantic enemy, which was cowardly, false, and malignant. But to see the monster writhing under the effects of the arrow—to see his uncouth fury in return, and the blind blows that he dealt at his diminutive opponent!—not one of these told in a hundred;

when they *did* tell, it may be imagined that they were fierce enough in all conscience, and served almost to annihilate the adversary.

To speak more plainly, and to drop the metaphor of giant and dwarf, the King of the French suffered so much, his Ministers were so mercilessly ridiculed, his family and his own remarkable figure drawn with such odious and grotesque resemblance, in fanciful attitudes, circumstances, and disguises, so ludicrously mean, and often so appropriate, that the King was obliged to descend into the lists and battle his ridiculous enemy in form. Prosecutions, seizures, fines, regiments of furious legal officials, were first brought into play against poor M. Philipon and his little dauntless troop of malicious artists; some few were bribed out of his ranks; and if they did not, like Gilray in England, turn their weapons upon their old friends, at least laid down their arms, and would fight no more. The bribes, fines, indictments, and loud-tongued *avocats du Roi* made no impression; Philipon repaired the defeat of a fine by some fresh and furious attack upon his great enemy; if his epigrams were more covert, they were no less bitter; if he was beaten a dozen times before a jury, he had eighty or

ninety victories to shew in the same field of battle, and every victory and every defeat brought him new sympathy. Every one who was at Paris, a few years since, must recollect the famous "*poire*" which was chalked upon all the walls of the city, and which bore so ludicrous a resemblance to Louis Philippe. The *poire* became an object of prosecution, and M. Philipon appeared before a jury, to answer for the crime of inciting to contempt against the King's person, by giving such a ludicrous version of his face. Philipon, for defence, produced a sheet of paper, and drew a *poire*, a real large Burgundy pear; in the lower parts round and capacious, narrower near the stalk, and crowned with two or three careless leaves. "There was no treason at least in *that*," he said to the jury; "could any one object to such a harmless botanical representation?" Then he drew a second pear, exactly like the former, except that one or two lines were scrawled in the midst of it, which bore, somehow, a ludicrous resemblance to the eyes, nose, and mouth of a celebrated personage; and, lastly, he drew the exact portrait of Louis Philippe; the well-known toupée, the ample whiskers and jowl were there, neither extenuated, nor set down

in malice. "Can I help it, gentlemen of the jury, then," said he, "if his Majesty's face is like a pear? Say you, yourselves, respectable citizens, is it, or is it not, like a pear?" Such eloquence could not fail of its effect; the artist was acquitted, and *La Poire* is immortal.

At last came the famous September laws; the freedom of the Press, which, from August, 1830, was to be "*désormais une vérité*," was calmly strangled by the Monarch who had gained his crown for his supposed championship of it; by his Ministers, some of whom had been stout republicans on paper but a few years before; and by the Chamber, which, such is the blessed constitution of French elections, will generally vote, unvote, revote in any way the Government wishes. With a wondrous union, and happy forgetfulness of principle, monarch, ministers, and deputies issued the restriction laws; the Press was sent to prison; as for the poor dear Caricature, it was fairly murdered. No more political satires appear now, and, "through the eye, correct the heart;" no more *poires* ripen on the walls of the metropolis; Philipon's political occupation is gone.

But there is always food for satire; and the

French caricaturists, being no longer allowed to hold up to ridicule and reprobation the King and the deputies, have found no lack of subjects for the pencil in the ridicules and rascalities of common life. We have said that public decency is greater amongst the French than amongst us, which, to some of our readers, may appear paradoxical, but we shall not attempt to argue that, in private roguery, our neighbours are not our equals. The *procès* of Gisquet, which has appeared lately in the papers, shews how deep the demoralization must be, and how a Government, based itself on dishonesty (a tyranny that is under the title and fiction of a democracy), must practise and admit corruption in its own, and in its agents' dealings with the nation. Accordingly, of cheating contracts, of ministers dabbling with the funds, or extracting underhand profits for the granting of unjust privileges and monopolies,—of grasping, envious, police restrictions, which destroy the freedom, and, with it, the integrity of commerce,—those who like to examine such details may find plenty in French history; the whole French finance system has been a swindle from the days of Louvois, or Law, down to the present time. The

Government swindles the public, and the small traders swindle their customers, on the authority and example of the superior powers. Hence the art of roguery, under such high patronage, maintains, in France, a noble front of impudence, and a fine audacious openness, which it does not wear in our country.

Among the various characters of roguery which the French satirists have amused themselves by depicting, there is one of which the *greatness* (using the word in the sense which Mr. Jonathan Wild gave to it) so far exceeds that of all others, embracing, as it does, all in turn, that it has come to be considered the type of roguery in general; and now, just as all the political squibs were made to come of old from the lips of Pasquin, all the reflections on the prevailing cant, knavery, quackery, humbug, are put into the mouth of Monsieur Robert Macaire.

A play was written, some twenty years since, called the “*Auberge des Adrets*,” in which the characters of two robbers escaped from the galleys were introduced—Robert Macaire, the clever rogue above-mentioned, and Bertrand, the stupid rogue, his friend, accomplice, butt, and scapegoat, on all

occasions of danger. It is needless to describe the play—a witless performance enough, of which the joke was Macaire's exaggerated style of conversation, a farrago of all sorts of high-flown sentiments, such as the French love to indulge in—contrasted with his actions, which were philosophically unscrupulous; and his appearance, which was most picturesquely sordid. The play had been acted, we believe, and forgotten, when a very clever actor, M. Frederick Lemaitre, took upon himself the performance of the character of Robert Macaire, and looked, spoke, and acted it to such admirable perfection, that the whole town rung with applauses of his performance, and the caricaturists delighted to copy his singular figure and costume. M. Robert Macaire appears in a most picturesque green coat, with a variety of rents and patches, a pair of crimson pantaloons ornamented in the same way, enormous whiskers and ringlets, an enormous stock and shirt-frill, as dirty and ragged as stock and shirt-frill can be, the relic of a hat very gaily cocked over one eye, and a patch to take away somewhat from the brightness of the other—these are the principal *pièces* of his costume—a snuff-box like a creaking warming-pan, a handkerchief hang-

ing together by a miracle, and a switch of about the thickness of a man's thigh, formed the ornaments of this exquisite personage. He is a compound of Fielding's "Blueskin" and Goldsmith's "Beau Tibbs." He has the dirt and dandyism of the one, with the ferocity of the other: sometimes he is made to swindle, but where he can get a shilling more, M. Macaire will murder without scruple: he performs one and the other act (or any in the scale between them) with a similar bland imperturbability, and accompanies his actions with such philosophical remarks as may be expected from a person of his talents, his energies, his amiable life and character.

Bertrand is the simple recipient of Macaire's jokes, and makes vicarious atonement for his crimes, acting, in fact, the part which pantaloon performs in the pantomime, who is entirely under the fatal influence of clown. He is quite as much a rogue as that gentleman, but he has not his genius and courage. So, in pantomimes (it may, doubtless, have been remarked by the reader), clown always leaps first, pantaloon following after, more clumsily and timidly than his bold and accomplished friend and guide. Whatever blows are destined for clown, fall, by some means of ill luck, upon the

pate of pantaloons : whenever the clown robs, the stolen articles are sure to be found in his companion's pocket; and thus exactly Robert Macaire and his companion Bertrand are made to go through the world ; both swindlers, but the one more accomplished than the other. Both robbing all the world, and Robert robbing his friend, and, in the event of danger, leaving him faithfully in the lurch. There is, in the two characters, some grotesque good for the spectator—a kind of “Beggar's Opera” moral.

Ever since Robert, with his dandified rags and airs, his cane and snuff-box, and Bertrand with torn surtouts and all-absorbing pockets, have appeared on the stage, they have been popular with the Parisians; and with these two types of clever and stupid knavery, M. Philipon and his companion Daumier have created a world of pleasant satire upon all the prevailing abuses of the day.

Almost the first figure that these audacious caricaturists dared to depict was a political one: in Macaire's red breeches and tattered coat appeared no less a personage than the King himself—the old *Poire*—in a country of humbugs and swindlers the *facile princeps*; fit to govern, as he is deeper

than all the rogues in his dominions. Bertrand was opposite to him, and, having listened with delight and reverence to some tale of knavery truly royal, was exclaiming, with a look and voice expressive of the most intense admiration, "AH VIEUX BLAGUEUR! va!"—the word *blague* is untranslatable—it means *French* humbug, as distinct from all other; and only those who know the value of an epigram in France, an epigram so wonderfully just, a little word so curiously comprehensive, can fancy the kind of rage and rapture with which it was received. It was a blow that shook the whole dynasty. Thersites had there given such a wound to Ajax, as Hector in arms could scarcely have inflicted: a blow sufficient almost to create the madness to which the fabulous hero of Homer and Ovid fell a prey.

Not long, however, was French caricature allowed to attack personages so illustrious: the September laws came, and henceforth no more epigrams were launched against politics; but the caricaturists were compelled to confine their satire to subjects and characters that had nothing to do with the State. The Duke of Orleans was no longer to figure in lithography as the fantastic

Prince Rosolin; no longer were multitudes (in chalk) to shelter under the enormous shadow of M. d'Argout's nose: Marshal Lobau's squirt was hung up in peace, and M. Thiers's pigmy figure, and round spectacled face, were no more to appear in print.* Robert Macaire was driven out of the Chambers and the Palace—his remarks were a great deal too appropriate and too severe for the ears of the great men who congregated in those places.

The Chambers and the Palace were shut to him; but the rogue, driven out of this rogue's paradise, saw "that the world was all before him where to choose," and found no lack of opportunities for exercising his wit. There was the Bar, with its roguish practitioners, rascally attorneys, stupid juries, and forsworn judges; there was the Bourse, with all its gambling, swindling, and hoaxing, its cheats and its dupes; the Medical Profession, and the quacks, who ruled it alternately; the Stage, and the cant that was prevalent there;

* Almost all the principal public men had been most ludicrously caricatured in the "Charivari:" those mentioned above were usually depicted with the distinctive attributes mentioned by us.

the Fashion, and its thousand follies and extravagancies. Robert Macaire had all these to *exploiter*. Of all the empire, through all the ranks, professions, the lies, crimes, and absurdities of men, he may make sport at will; of all except of a certain class. Like Bluebeard's wife, he may see everything, but is bidden *to beware of the blue chamber*. Robert is more wise than Bluebeard's wife, and knows that it would cost him his head to enter it. Robert, therefore, keeps aloof for the moment. Would there be any use in his martyrdom? Bluebeard cannot live for ever; perhaps, even now, those are on their way (one sees a suspicious cloud of dust or two) that are to destroy him.

In the meantime Robert and his friend have been furnishing the designs that we have before us, and of which, perhaps, the reader will be edified by a brief description. We are not, to be sure, to judge of the French nation by M. Macaire, any more than we are to judge of our own national morals, in the last century, by such a book as the "Beggars' Opera;" but upon the morals and the national manners, works of satire afford a world of light that one would in vain look for in regular books of history. Doctor Smollett would have

blushed to devote any considerable portion of his pages to a discussion of the acts and character of Mr. Jonathan Wild, such a figure being hardly admissible among the dignified personages who usually push all others out from the possession of the historical page; but a chapter of that gentleman's memoirs, as they are recorded in that exemplary *recueil*—the “Newgate Calendar;” nay, a canto of the great comic epic (involving many fables, and containing much exaggeration, but still having the seeds of truth) which the satirical poet of those days wrote in celebration of him—we mean Fielding's “History of Jonathan Wild the Great”—does seem to us to give a more curious picture of the manners of those times than any recognised history of them. At the close of his history of George II., Smollett condescends to give a short chapter on Literature and Manners. He speaks of Glover's “Leonidas,” Cibber's “Careless Husband,” the poems of Mason, Gray, the two Whiteheads, “the nervous style, extensive erudition, and superior sense of a Cooke; the delicate taste, the polished muse, and tender feeling of a Lyttelton.” “King,” he says, “shone unrivalled in Roman eloquence, the female sex distin-

guished themselves by their taste and ingenuity. Miss Carte rivalled the celebrated Dacier in learning and critical knowledge; Mrs. Lennox signalized herself by many successful efforts of genius, both in poetry and prose; and Miss Reid excelled the celebrated Rosalba in portrait painting, both in miniature and at large, in oil as well as in crayons. The genius of Cervantes was transferred into the novels of Fielding, who painted the characters and ridiculed the follies of life with equal strength, humour, and propriety. The field of history and biography was cultivated by many writers of ability, among whom we distinguish the copious Guthrie, the circumstantial Ralph, the laborious Carte, the learned and elegant Robertson, and, above all, the ingenious, penetrating, and comprehensive Hume," &c. &c. We will quote no more of the passage. Could a man in the best humour sit down to write a graver satire? Who cares for the tender muse of Lyttelton? Who knows the signal efforts of Mrs. Lennox's genius? Who has seen the admirable performances, in miniature and at large, in oil as well as in crayons, of a Miss Reid? Laborious Carte, and circumstantial Ralph, and copious Guthrie, where are they, their works, and

their reputation? Mrs. Lennox's name is just as clean wiped out of the list of worthies as if she had never been born; and Miss Reid, though she was once actual flesh and blood, "rival in miniature and at large" of the celebrated Rosalba, she is as if she had never been at all; her little farthing rushlight of a soul and reputation having burnt out, and left neither wick nor tallow. Death, too, has overtaken copious Guthrie and circumstantial Ralph. Only a few know whereabouts is the grave where lies laborious Carte; and yet, O wondrous power of genius! Fielding's men and women are alive, though History's are not. The progenitors of circumstantial Ralph, sent forth, after much labour and pains of making, educating, feeding, clothing, a real man child, a great palpable mass of flesh, bones, and blood (we say nothing about the spirit), which was to move through the world, ponderous, writing histories, and to die, having achieved the title of circumstantial Ralph; and lo! without any of the trouble that the parents of Ralph had undergone, alone, perhaps, in a watch or spunging-house, fuddled, most likely, in the blandest, easiest, and most good-humoured way in the world, Henry Fielding makes a number of

men and women on so many sheets of paper, not only more amusing than Ralph or Miss Reid, but more like flesh and blood, and more alive now than they. Is not Amelia preparing her husband's little supper? Is not Miss Snap chastely preventing the crime of Mr. Firebrand? Is not Parson Adams in the midst of his family, and Mr. Wild taking his last bowl of punch with the Newgate Ordinary? Is not every one of them a real substantial *have-been* personage now?—more real than Reid or Ralph? For our parts, we will not take upon ourselves to say that they do not exist somewhere else; that the actions attributed to them have not really taken place; certain we are that they are more worthy of credence than Ralph, who may or may not have been circumstantial; who may or may not even have existed, a point unworthy of disputation. As for Miss Reid, we will take an affidavit that neither in miniature nor at large did she excel the celebrated Rosalba; and with regard to Mrs. Lennox, we consider her to be a mere figment, like Narcissa, Miss Tabitha Bramble, or any hero or heroine depicted by the historian of “Peregrine Pickle.”

In like manner, after viewing nearly ninety por-

traits of Robert Macaire and his friend Bertrand, all strongly resembling each other, we are inclined to believe in them both as historical personages, and to canvass gravely the circumstances of their lives. Why should we not? Have we not their portraits? Are not they sufficient proofs? If not, we must discredit Napoleon (as Archbishop Whateley teaches), for about his figure and himself we have no more authentic testimony.

Let the reality of M. Robert Macaire and his friend M. Bertrand be granted, if but to gratify our own fondness for those exquisite characters: we find the worthy pair in the French capital, mingling with all grades of its society, *pars magna*, in the intrigues, pleasures, perplexities, rogueries, speculations, which are carried on in Paris, as in our own chief city; for it need not be said that roguery is of no country nor clime, but finds, *ὡς πανταχού γε πατρὶς ἡ βοσκοῦσα γῆ*, is a citizen of all countries where the quarters are good; among our merry neighbours it finds itself very much at its ease.

Not being endowed, then, with patrimonial wealth, but compelled to exercise their genius to obtain distinction, or even subsistence, we see

Messrs. Bertrand and Macaire, by turns, adopting all trades and professions, and exercising each with their own peculiar ingenuity. As public men, we have spoken already of their appearance in one or two important characters, and stated that the Government grew fairly jealous of them, excluding them from office, as the Whigs did Lord Brougham. As private individuals, they are made to distinguish themselves as the founders of journals, *sociétés en commandite* (companies of which the members are irresponsible beyond the amount of their shares), and all sorts of commercial speculations, requiring intelligence and honesty on the part of the directors, confidence and liberal disbursements from the shareholders.

These are, among the French, so numerous, and have been, of late years (in the shape of Newspaper Companies, Bitumen Companies, Galvanized-Iron Companies, Rail-road Companies, &c.), pursued with such a blind *furor*, and lust of gain, by that easily excited and imaginative people, that, as may be imagined, the satirist has found plenty of occasion for remark, and M. Macaire and his friend innumerable opportunities for exercising their talents.

We know nothing of M. Emile de Girardin, except that, in a duel, he shot the best man in France, Armand Carrel; and in Girardin's favour it must be said, that he had no other alternative; but was right in provoking the duel, seeing that the whole Republican party had vowed his destruction, and that he fought and killed their champion, as it were. We know nothing of M. Girardin's private character; but, as far as we can judge from the French public prints, he seems to be the most speculative of speculators, and, of course, a fair butt for the malice of the caricaturists. His one great crime, in the eyes of the French Republicans and Republican newspaper proprietors, was, that Girardin set up a journal, as he called it, "*franchement monarchique*,"—a journal in the pay of the monarchy, that is,—and a journal that cost only forty francs by the year. The "National" costs twice as much; the "Charivari" itself costs half as much again; and though all newspapers, of all parties, concurred in "snubbing" poor M. Girardin and his journal, the Republican prints were by far the most bitter against him, thundering daily accusations and personalities, whether the abuse was well or ill founded, we know not:

hence arose the duel with Carrel; after the termination of which, Girardin put by his pistol, and vowed, very properly, to assist in the shedding of no more blood. Girardin had been the originator of numerous other speculations besides the journal: the capital of these, like that of the journal, was raised by shares; and the shareholders, by some fatality, have found themselves wofully in the lurch; while Girardin carries on the war gaily, is, or was, a member of the Chamber of Deputies, has money, goes to Court, and possesses a certain kind of reputation. He invented, we believe, the “Institution Agronome de Coetbo,”* the “Physionotype,” the “Journal des Connoissances Utiles,” the “Panthéon Littéraire,” and the system of “Primes”—premiums, that is—to be given, by lottery, to certain subscribers in these institutions. Could Robert Macaire see such things going on, and have no hand in them?

Accordingly, Messrs. Macaire and Bertrand are made the heroes of many speculations of the kind. In almost the first print of our collection, Robert discourses to Bertrand of his projects. “Ber-

* It is not necessary to enter into descriptions of these various inventions.

trand," says the disinterested admirer of talent and enterprise, "J'adore l'industrie. Si tu veux nous créons une banque, mais la, une vraie banque: capital cent millions de millions, cent milliards de milliards d'actions. Nous enfonçons la banque de France, les banquiers, les banquistes; nous enfonçons tout le monde." "Oui," says Bertrand, very calm and stupid, "mais les gendarmes?" "Que tu es bête, Bertrand, est ce qu'on arrête un millionnaire?" Such is the key to M. Macaire's philosophy; and a wise creed too, as times go.

Acting on these principles, Robert appears soon after; he has not created a bank, but a journal. He sits in a chair of state, and discourses to a shareholder. Bertrand, calm and stupid as before, stands humbly behind. "Sir," says the editor of *LA BLAGUE*, journal quotidienne, "our profits arise from a new combination. The journal costs twenty francs; we sell it for twenty-three and a half. A million subscribers make three millions and a half of profits; there are my figures; contradict me by figures, or I will bring an action for libel." The reader may fancy the scene takes place in England, where many such a swindling prospectus has obtained credit ere now. At

Plate 33, Robert is still a journalist; he brings to the editor of a paper an article of his composition, a violent attack on a law. "My dear M. Macaire," says the editor, "this must be changed; we must *praise* this law." "Bon, bon!" says our versatile Macaire, "Je vais rétoucher ça, et je vous fais en faveur de la loi *un article mousseux*."

Can such things be? Is it possible that French journalists can so forget themselves? The rogues! they should come to England and learn consistency. The honesty of the Press in England is like the air we breathe, without it we die. No, no! in France, the satire may do very well; but for England it is too monstrous. Call the Press stupid, call it vulgar, call it violent,—but honest it *is*. Who ever heard of a journal changing its politics? *O tempora! O mores!* as Robert Macaire says, this would be carrying the joke too far.

When he has done with newspapers, Robert Macaire begins to distinguish himself on 'Change,* as a creator of companies, a vendor of shares, or a dabbler in foreign stock. "Buy my coal-mine shares," shouts Robert; "gold mines, silver mines,

* We have given a description of a genteel Macaire in the account of M. de Bernard's novels.

diamond mines, 'sont de la pot-bouille de la rata-touille en comparaison de ma houille.' Look," says he, on another occasion, to a very timid, open-countenanced client, "you have a property to sell! I have found the very man, a rich capitalist, a fellow whose bills are better than bank-notes." His client sells; the bills are taken in payment, and signed by that respectable capitalist, Monsieur de Saint Bertrand. At Plate 81, we find him inditing a circular letter to all the world, running thus:—"Sir,—I regret to say that your application for shares in the Consolidated European Incombustible Blacking Association cannot be complied with, as all the shares of the C. E. I. B. A. were disposed of on the day they were issued. I have, nevertheless, registered your name, and in case a second series should be put forth, I shall have the honour of immediately giving you notice. I am, sir, yours &c., the Director, Robert Macaire."—"Print 300,000 of these," he says to Bertrand, "and poison all France with them." As usual, the stupid Bertrand remonstrates—"But we have not sold a single share; you have not a penny in your pocket, and"—"Bertrand, you are an ass; do as I bid you."

Will this satire apply anywhere in England? Have we any consolidated European blacking associations amongst us? Have we penniless directors issuing El Dorado prospectuses, and jockeying their shares through the market? For information on this head, we must refer the reader to the newspapers; or if he be connected with the city, and acquainted with commercial men, he will be able to say whether *all* the persons whose names figure at the head of announcements of projected companies are as rich as Rothschild, or quite as honest as heart could desire.

When Macaire has sufficiently *exploité* the Bourse, whether as a gambler in the public funds, or other companies, he sagely perceives that it is time to turn to some other profession, and, providing himself with a black gown, proposes blandly to Bertrand to set up—a new religion. “Mon ami,” says the repentant sinner, “le temps de la commandite va passer, *mais les badauds ne passeront pas* (O rare sentence! it should be written in letters of gold!) *occupons nous de ce qui est éternel*. Si nous fassions une religion?” On which M. Bertrand remarks, “A religion! what the devil—a religion is not an easy thing to make.” But

Macaire's receipt is easy. "Get a gown, take a shop," he says, "borrow some chairs, preach about Napoleon, or the discovery of America, or Molière—and there's a religion for you!"

We have quoted this sentence more for the contrast it offers with our own manners, than for its merits. After the noble paragraph, "Les badauds ne passeront pas, occupons nous de ce qui est éternel," one would have expected better satire upon cant than the words that follow. We are not in a condition to say whether the subjects chosen are those that had been selected by Père Enfantin, or Chatel, or Lacordaire: but the words are curious, we think, for the very reason that the satire is so poor. The fact is, there is no religion in Paris: even clever M. Philipon, who satirizes everything, and must know, therefore, some little about the subject which he ridicules, has nothing to say, but, "Preach a sermon, and that makes a religion; anything will do." If *anything* will do, it is clear that the religious commodity is not in much demand. Tartuffe had better things to say about hypocrisy, in his time; but, then, Faith was alive: now, there is no satirizing religious cant in France; for its contrary, true religion, has disappeared altogether; and hav-

ing no substance, can cast no shadow. If a satirist would lash the religious hypocrites in *England*, now,—the High-Church hypocrites, the Low-Church hypocrites, the promiscuous Dissenting hypocrites, the No-Popery hypocrites,—he would have ample subject enough. In France, the religious hypocrites went out with the Bourbons. Those who remain pious in that country (or, rather, we should say, in the capital, for of that we speak), are unaffectedly so, for they have no worldly benefit to hope for from their piety; the great majority have no religion at all, and do not scoff at the few, for scoffing is the minority's weapon, and is passed always to the weaker side, whatever that may be. Thus H. B. caricatures the Ministers: if by any accident that body of men should be dismissed from their situations, and be succeeded by H. B.'s friends, the Tories,—what must the poor artist do? He must pine away and die, if he be not converted; he cannot always be paying compliments; for caricature has a spice of Goethe's Devil in it, and is “*der Geist der stets verneint*,” the Spirit that is always denying.

With one or two of the French writers and painters of caricatures, the King tried the experi-

ment of bribery ; which succeeded occasionally in buying off the enemy, and bringing him from the republican to the royal camp : but when there, the deserter was never of any use. Figaro, when so treated, grew fat and desponding, and lost all his sprightly *verve* ; and Nemesis became as gentle as a Quakeress. But these instances of “ rattng ” were not many. Some few poets were bought over : but, among men following the profession of the press, a change of politics is an infringement of the point of honour, and a man must *fight* as well as apostatize. A very curious table might be made, signalizing the difference of the moral standard between us and the French. Why is the grossness and indelicacy, publicly permitted in England, unknown in France, where private morality is, certainly, at a lower ebb ? Why is the point of private honour now more rigidly maintained among the French ? Why is it, as it should be, a moral disgrace for a Frenchman to go into debt, and no disgrace for him to cheat his customer ? Why is there more honesty and less—more propriety and less?—and how are we to account for the particular vices or virtues which belong to each nation in its turn ?

The above is the Reverend M. Macaire's solitary exploit as a spiritual swindler: as *Maître* Macaire in the courts of law, as *avocat*, *avoué*—in a humbler capacity even, as a prisoner at the bar, he distinguishes himself greatly, as may be imagined. On one occasion we find the learned gentleman humanely visiting an unfortunate *détenu*—no other person, in fact, than his friend M. Bertrand, who has fallen into some trouble, and is awaiting the sentence of the law. He begins—

“ Mon cher Bertrand, donne moi cent écus, je te fais acquitter d'emblée.”

“ J'ai pas d'argent.”

“ Hé bien, donne moi cent francs ?”

“ Pas le sou.”

“ Tu n'as pas dix francs ?”

“ Pas un liard.”

“ Alors donne moi tes bottes, je plaiderai la circonstance atténuante.”

The manner in which Maître Macaire soars from the *cent écus* (a high point already) to the sublime of the boots, is in the best comic style. In another instance he pleads before a judge, and, mistaking his client, pleads for defendant, instead of plaintiff. “ The infamy of the plaintiff's cha-

racter, my *luds*, renders his testimony on such a charge as this wholly unavailing." "M. Macaire, M. Macaire," cries the attorney, in a fright, "you are for the plaintiff!" "This, my lords, is what the defendant *will say*. This is the line of defence which the opposite party intend to pursue, as if slanders like these could weigh with an enlightened jury, or injure the spotless reputation of my client!" In this story and expedient M. Macaire has been indebted to the English bar. If there be an occupation for the English satirist in the exposing of the cant and knavery of the pretenders to religion, what room is there for him to lash the infamies of the law? On this point the French are babes in iniquity compared to us—a counsel prostituting himself for money is a matter with us so stale, that it is hardly food for satire: which, to be popular, must find some much more complicated and interesting knavery whereon to exercise its skill.

M. Macaire is more skilful in love than in law, and appears once or twice in a very amiable light while under the influence of the tender passion. We find him at the head of one of those useful establishments unknown in our country—a Bureau

de Mariage : half a dozen of such places are daily advertised in the Journals : and, “une veuve de trente ans ayant une fortune de deux cent mille francs,” or, “une demoiselle de quinze ans, jolie, d’une famille tres distinguée, qui possede trente mille livres de rentes,”—continually, in this kind-hearted way, are offering themselves to the public : sometimes it is a gentleman, with a “physique agréable,—des talens de société”—and a place under Government, who makes a sacrifice of himself in a similar manner. In our little historical gallery we find this philanthropic anti-Malthusian at the head of an establishment of this kind, introducing a very meek, simple-looking bachelor to some distinguished ladies of his *connoissance*. “Let me present you, sir, to Madame de St. Bertrand (it is our old friend), veuve de la grande armée, et Madlle Eloa de Wormspire—ces dames brulent de l’envie de faire vôtre connoissance ; je les ai invitées a diner chez vous ce soir, vous nous menerez à l’opéra, et nous ferons une petite parte d’écarté. Tenez vous bien, M. Gobard ! ces dames ont des projets sur vous !”

Happy Gobard ! happy system, which can thus bring the pure and loving together, and acts as the

best ally of Hymen! The announcement of the rank and titles of Madame de St. Bertrand—"veuve de la grande armée"—is very happy. "*La grande armée*" has been a father to more orphans, and a husband to more widows, than it ever made. Mistresses of *cafés*, old governesses, keepers of boarding-houses, genteel beggars, and ladies of lower ranks still, have this favourite pedigree. They have all had *malheurs* (what kind it is needless to particularize), they are all connected with the *grand homme*, and their fathers were all colonels. This title exactly answers to the "clergyman's daughter" in England—as, "A young lady, the daughter of a clergyman, is desirous to teach," &c.; "A clergyman's widow receives into her house a few select," and so forth. "Appeal to the benevolent. By a series of unheard-of calamities, a young lady, daughter of a clergyman in the west of England, has been plunged," &c. &c. The difference is curious, as indicating the standard of respectability.

The male beggar of fashion is not so well known among us as in Paris, where street-doors are open; six or eight families live in a house; and the gentleman who earns his livelihood by this

profession, can make half a dozen visits without the trouble of knocking from house to house, and the pain of being observed by the whole street, while the footman is examining him from the area. Some few may be seen in England about the inns of court, where the locality is favourable (where, however, the owners of the chambers are not proverbially soft of heart, so that the harvest must be poor); but Paris is full of such adventurers,—fat, smooth-tongued, and well-dressed, with gloves and gilt-headed canes, who would be insulted almost by the offer of silver, and expect your gold as their right. Among these, of course, our friend Robert plays his part; and an excellent engraving represents him, snuff-box in hand, advancing to an old gentleman, whom, by his poodle, his powdered head, and his drivelling, stupid look, one knows to be a Carlist of the old régime. “I beg pardon,” says Robert; “is it really yourself to whom I have the honour of speaking?”—“It is.” “Do you take snuff?”—“I thank you.” “Sir, I have had misfortunes—I want assistance. I am a Vendean of illustrious birth. You know the family of *Macairbec*—we are of Brest. My grandfather served the King in his galleys; my father and I

belong, also, to the marine. Unfortunate suits at law have plunged us into difficulties, and I do not hesitate to ask you for the succour of ten francs."—"Sir, I never give to those I don't know." "Right sir, perfectly right. Perhaps you will have the kindness to *lend* me ten francs?"

The adventures of Doctor Macaire need not be described, because the different degrees in quackery, which are taken by that learned physician, are all well known in England, where we have the advantage of many higher degrees in the science, which our neighbours know nothing about. We have not Hahnemann, but we have his disciples; we have not Broussais, but we have the College of Health; and surely a dose of Morrison's pills is a sublimer discovery than a draught of hot water. We had St. John Long, too,—where is his science?—and we are credibly informed that some important cures have been effected by the inspired dignitaries of "the church" in Newman-street, which, if it continue to practise, will sadly interfere with the profits of the regular physicians, and where the miracles of the Abbé Paris are about to be acted over again.

In speaking of M. Macaire and his adventures,

we have managed so entirely to convince ourselves of the reality of the personage, that we have quite forgotten to speak of Messrs. Philipon and Daumier, who are, the one the inventor, the other the designer, of the Macaire Picture Gallery. As works of *esprit*, these drawings are not more remarkable than they are as works of art, and we never recollect to have seen a series of sketches possessing more extraordinary cleverness and variety. The countenance and figure of Macaire, and the dear stupid Bertrand, are preserved, of course, with great fidelity throughout; but the admirable way in which each fresh character is conceived, the grotesque appropriateness of Robert's every successive attitude and gesticulation, and the variety of Bertrand's postures of invariable repose, the exquisite fitness of all the other characters, who act their little part and disappear from the scene, cannot be described on paper, or too highly lauded. The figures are very carelessly drawn; but, if the reader can understand us, all the attitudes and limbs are perfectly *conceived*, and wonderfully natural and various. After pondering over these drawings for some hours, as we have been while compiling this notice of them, we have grown to

believe that the personages are real, and the scenes remain imprinted on the brain as if we had absolutely been present at their acting. Perhaps the clever way in which the plates are coloured, and the excellent effect which is put into each, may add to this illusion. Now, in looking, for instance, at H. B.'s slim vapory figures, they have struck us as excellent *likenesses* of men and women, but no more; the bodies want spirit, action, and individuality: George Cruikshank, as a humorist, has quite as much genius, but he does not know the art of "effect" so well as Monsieur Daumier; and, if we might venture to give a word of advice to another humorous designer, whose works are extensively circulated—the illustrator of "Pickwick," and "Nicholas Nickleby,"—it would be to study well these caricatures of Monsieur Daumier; who, though he executes very carelessly, knows very well what he would express, indicates perfectly the attitude and identity of his figure, and is quite aware, beforehand, of the effect which he intends to produce. The one we should fancy to be a practised artist, taking his ease; the other, a young one, somewhat bewildered: a very clever one, however, who, if he would think more, and

exaggerate less, would add not a little to his reputation.

Having pursued, all through these remarks, the comparison between English art and French art, English and French humour, manners, and morals, perhaps we should endeavour, also, to write an analytical essay on English cant or humbug, as distinguished from French. It might be shewn that the latter was more picturesque and startling, the former more substantial and positive. It has none of the poetic flights of the French genius, but advances steadily, and gains more ground in the end than its sprightlier compeer. But such a discussion would carry us through the whole range of French and English history, and the reader has probably read quite enough of the subject in this and the foregoing pages.

We shall, therefore, say no more of French and English caricatures generally, or of Mr. Macaire's particular accomplishments and adventures. They are far better understood by examining the original pictures, by which Philipon and Daumier have illustrated them, than by translations first into print and afterwards into English. They

form a very curious and instructive commentary upon the present state of society in Paris, and a hundred years hence, when the whole of this struggling, noisy, busy, merry race shall have exchanged their pleasures or occupations for a quiet coffin (and a tawdry lying epitaph) at Montmartre, or Pere la Chaise; when the follies here recorded shall have been superseded by new ones, and the fools now so active shall have given up the inheritance of the world to their children; the latter will, at least, have the advantage of knowing, intimately and exactly, the manners of life and being of their grandsires, and calling up, when they so choose it, our ghosts from the grave, to live, love, quarrel, swindle, suffer, and struggle on blindly as of yore. And when the amused speculator shall have laughed sufficiently at the immensity of our follies, and the paltriness of our aims, smiled at our exploded superstitions, wondered how this man should be considered great, who is now clean forgotten (as copious Guthrie before mentioned); how this should have been thought a patriot who is but a knave spouting common-place; or how that should have been dubbed a philosopher who is but a dull fool, blinking solemn, and pretending to see in the

dark; when he shall have examined all these at his leisure, smiling in a pleasant contempt and good-humoured superiority, and thanking Heaven for his increased lights, he will shut the book, and be a fool as his fathers were before him.

It runs in the blood. Well hast thou said, O ragged Macaire,—“*Le jour va passer, MAIS LES BADAUDS NE PASSERONT PAS.*”

LITTLE POINSINET.

ABOUT the year 1760, there lived, at Paris, a little fellow, who was the darling of all the wags of his acquaintance. Nature seemed, in the formation of this little man, to have amused herself, by giving loose to half a hundred of her most comical caprices. He had some wit and drollery of his own, which sometimes rendered his sallies very amusing; but, where his friends laughed with him once, they laughed at him a thousand times, for he had a fund of absurdity in himself that was more pleasant than all the wit in the world. He was as proud as a peacock, as wicked as an ape, and as silly as a goose. He did not possess one single grain of common sense; but, in revenge, his pretensions were enormous, his ignorance vast, and his credulity more extensive still. From his youth upwards, he had read nothing but the new novels, and the verses in the almanacs, which helped him not a little in making, what he called, poetry of his own;

for, of course, our little hero was a poet. All the common usages of life, all the ways of the world, and all the customs of society, seemed to be quite unknown to him; add to these good qualities, a magnificent conceit, a cowardice inconceivable, and a face so irresistibly comic, that every one who first beheld it was compelled to burst out a laughing, and you will have some notion of this strange little gentleman. He was very proud of his voice, and uttered all his sentences in the richest tragic tone. He was little better than a dwarf; but he elevated his eyebrows, held up his neck, walked on the tips of his toes, and gave himself the airs of a giant. He had a little pair of bandy legs, which seemed much too short to support anything like a human body; but, by the help of these crooked supporters, he thought he could dance like a Grace; and, indeed, fancied all the graces possible were to be found in his person. His goggle eyes were always rolling about wildly, as if in correspondence with the disorder of his little brain; and his countenance thus wore an expression of perpetual wonder. With such happy natural gifts, he not only fell into all traps that were laid for him, but seemed almost to go out of his way to seek them; although,

to be sure, his friends did not give him much trouble in that search, for they prepared hoaxes for him incessantly.

One day the wags introduced him to a company of ladies, who, though not countesses and princesses exactly, took, nevertheless, those titles upon themselves for the nonce; and were all, for the same reason, violently smitten with Master Poinset's person. One of them, the lady of the house, was especially tender; and, seating him by her side at supper, so plied him with smiles, ogles, and champagne, that our little hero grew crazed with ecstasy, and wild with love. In the midst of his happiness, a cruel knock was heard below, accompanied by quick loud talking, swearing, and shuffling of feet: you would have thought a regiment was at the door. "Oh, heavens!" cried the marchioness, starting up, and giving to the hand of Poinset one parting squeeze; "fly—fly, my Poinset: 'tis the colonel—my husband!" At this, each gentleman of the party rose, and, drawing his rapier, vowed to cut his way through the colonel and all his *mousquetaires*, or die, if need be, by the side of Poinset.

The little fellow was obliged to lug out his

sword too, and went shuddering down stairs, heartily repenting of his passion for marchionesses. When the party arrived in the street, they found, sure enough, a dreadful company of *mousquetaires*, as they seemed, ready to oppose their passage. Swords crossed,—torches blazed; and, with the most dreadful shouts and imprecations, the contending parties rushed upon one another; the friends of Poinsinet surrounding and supporting that little warrior, as the French knights did King Francis at Pavia, otherwise the poor fellow certainly would have fallen down in the gutter from fright.

But the combat was suddenly interrupted; for the neighbours, who knew nothing of the trick going on, and thought the brawl was real, had been screaming with all their might for the police, who began about this time to arrive. Directly they appeared, friends and enemies of Poinsinet at once took to their heels; and, in *this* part of the transaction, at least, our hero himself shewed that he was equal to the longest-legged grenadier that ever ran away.

When, at last, those little bandy legs of his had borne him safely to his lodgings, all Poinsinet's friends crowded round him, to congratulate him on his escape and his valour.

"Egad, how he pinked that great red-haired fellow!" said one.

"No; did I?" said Poinsinet.

"Did you? Psha! don't try to play the modest, and humbug *us*; you know you did. I suppose you will say, next, that you were not for three minutes point to point with Cartentierce himself, the most dreadful swordsman of the army."

"Why, you see," says Poinsinet, quite delighted, "it was so dark that I did not know with whom I was engaged; although, *corbleu*, I *did* for one or two of the fellows." And after a little more of such conversation, during which he was fully persuaded that he had done for a dozen of the enemy, at least, Poinsinet went to bed, his little person trembling with fright and pleasure; and he fell asleep, and dreamed of rescuing ladies, and destroying monsters, like a second Amadis de Gaule.

When he awoke in the morning, he found a party of his friends in his room: one was examining his coat and waistcoat; another was casting many curious glances at his inexpressibles. "Look here!" said this gentleman, holding up the garment to the light; "one—two—three gashes! I am hanged if the cowards did not aim at Poinsinet's

legs! There are four holes in the sword arm of his coat, and seven have gone right through coat and waistcoat. Good Heaven! Poinset, have you had a surgeon to your wounds?"

"Wounds!" said the little man, springing up, "I don't know—that is, I hope—that is—Oh Lord! oh Lord! I hope I'm not wounded!" and, after a proper examination, he discovered he was not.

"Thank Heaven! thank Heaven!" said one of the wags (who, indeed, during the slumbers of Poinset had been occupied in making these very holes through the garments of that individual), "if you have escaped, it is by a miracle. Alas! alas! all your enemies have not been so lucky."

"How! is anybody wounded?" said Poinset.

"My dearest friend, prepare yourself; that unhappy man who came to revenge his menaced honour—that gallant officer—that injured husband, Colonel Count de Cartentierce ——"

"Well?"

"IS NO MORE! he died this morning, pierced through with nineteen wounds from your hand, and calling upon his country to revenge his murder."

When this awful sentence was pronounced, all

the auditory gave a pathetic and simultaneous sob; and as for Poinsinet, he sank back on his bed with a howl of terror, which would have melted a Visigoth to tears, or to laughter. As soon as his terror and remorse had, in some degree, subsided, his comrades spoke to him of the necessity of making his escape; and, huddling on his clothes, and bidding them all a tender adieu, he set off, incontinently, without his breakfast, for England, America, or Russia, not knowing exactly which.

One of his companions agreed to accompany him on a part of this journey,—that is, as far as the barrier of St. Denis, which is, as everybody knows, on the high road to Dover; and there, being tolerably secure, they entered a tavern for breakfast; which meal, the last that he ever was to take, perhaps, in his native city, Poinsinet was just about to discuss, when, behold! a gentleman entered the apartment where Poinsinet and his friend were seated, and, drawing from his pocket a paper, with “AU NOM DU ROY” flourished on the top, read from it, or rather from Poinsinet’s own figure, his exact *signalement*, laid his hand on his shoulder, and arrested him in the name of the King, and of the provost-marshal of Paris. “I arrest

you, sir," said he, gravely, "with regret; you have slain, with seventeen wounds, in single combat, Colonel Count de Cartentierce, one of his Majesty's household; and, as his murderer, you fall under the immediate authority of the provost-marshal, and die without trial or benefit of clergy."

You may fancy how the poor little man's appetite fell when he heard this speech. "In the provost-marshal's hands?" said his friend; "then it *is* all over, indeed! When does my poor friend suffer, sir?"

"At half-past six o'clock, the day after to-morrow," said the officer, sitting down, and helping himself to wine. "But, stop," said he, suddenly; "sure I can't mistake? Yes—no—yes, it is. My dear friend, my dear Durand! don't you recollect your old schoolfellow, Antoine?" And herewith the officer flung himself into the arms of Durand, Poinsinet's comrade, and they performed a most affecting scene of friendship.

"This may be of some service to you," whispered Durand to Poinsinet; and, after some further parley, he asked the officer when he was bound to deliver up his prisoner; and, hearing that he was not called upon to appear at the Marshalsea before

six o'clock at night, Monsieur Durand prevailed upon Monsieur Antoine to wait until that hour, and, in the meantime, to allow his prisoner to walk about the town in his company. This request was, with a little difficulty, granted; and poor Poinset begg'd to be carried to the houses of his various friends, and bid them farewell. Some were aware of the trick that had been played upon him; others were not; but the poor little man's credulity was so great, that it was impossible to undeceive him; and he went from house to house bewailing his fate, and followed by the complainant marshal's officer.

The news of his death he received with much more meekness than could have been expected; but what he could not reconcile to himself was, the idea of dissection afterwards. "What can they want with me?" cried the poor wretch, in an unusual fit of candour. "I am very small, and ugly; it would be different if I were a tall, fine-looking fellow." But he was given to understand that beauty made very little difference to the surgeons, who, on the contrary, would, on certain occasions, prefer a deformed man to a handsome one; for science was much advanced by the study



of such monstrosities. With this reason Poinsinet was obliged to be content; and so paid his rounds of visits, and repeated his dismal adieus.

The officer of the provost-marshal, however amusing Poinsinet's woes might have been, began, by this time, to grow very weary of them, and gave him more than one opportunity to escape. He would stop at shop-windows, loiter round corners, and look up in the sky, but all in vain; Poinsinet would not escape, do what the other would. At length, luckily, about dinner-time, the officer met one of Poinsinet's friends and his own; and the three agreed to dine at a tavern, as they had breakfasted; and there the officer, who vowed that he had been up for five weeks incessantly, fell suddenly asleep, in the profoundest fatigue; and Poinsinet was persuaded, after much hesitation on his part, to take leave of him.

And now, this danger overcome, another was to be avoided. Beyond a doubt, the police were after him, and how was he to avoid them? He must be disguised, of course; and one of his friends, a tall, gaunt, lawyer's clerk, agreed to provide him with habits.

So little Poinsinet dressed himself out in the

clerk's dingy black suit, of which the knee-breeches hung down to his heels, and the waist of the coat reached to the calves of his legs; and, furthermore, he blacked his eyebrows, and wore a huge black periwig, in which his friend vowed that no one could recognise him. But the most painful incident, with regard to the periwig, was, that Poinset, whose solitary beauty—if beauty it might be called—was a head of copious, curling, yellow hair, was compelled to snip off every one of his golden locks, and to rub the bristles with a black dye; “for if your wig were to come off,” said the lawyer, “and your fair hair to tumble over your shoulders, every man would know, or at least suspect you.” So off the locks were cut, and in his black suit and periwig little Poinset went abroad.

His friends had their cue; and when he appeared amongst them, not one seemed to know him. He was taken into companies where his character was discussed before, and his wonderful escape spoken of. At last he was introduced to the very officer of the provost-marshal who had taken him into custody, and who told him that he had been dismissed the provost's service, in consequence of the escape of the prisoner. Now, for the first

time, poor Poinset thought himself tolerably safe, and blest his kind friends who had procured for him such a complete disguise. How this affair ended I know not,—whether some new lie was coined, to account for his release, or whether he was simply told that he had been hoaxed, it mattered little; for the little man was quite as ready to be hoaxed the next day.

Poinset was one day invited to dine with one of the servants of the Tuileries; and, before his arrival, a person in company had been decorated with a knot of lace and a gold key, such as chamberlains wear; he was introduced to Poinset as the Count de Truchses, chamberlain to the King of Prussia. After dinner the conversation fell upon the Count's visit to Paris; when his Excellency, with a mysterious air, vowed that he had only come for pleasure. "It is mighty well," said a third person, "and, of course, we can't cross-question your Lordship too closely;" but, at the same time, it was hinted to Poinset that a person of such consequence did not travel for *nothing*, with which opinion Poinset solemnly agreed; and, indeed, it was borne out by a subsequent declaration of the Count, who condescended, at last, to tell the

company, in confidence, that he *had* a mission, and a most important one—to find, namely, among the literary men of France, a governor for the Prince Royal of Prussia. The company seemed astonished that the King had not made choice of Voltaire or D'Alembert, and mentioned a dozen other distinguished men who might be competent to this important duty: but the Count, as may be imagined, found objections to every one of them; and, at last, one of the guests said, that, if his Prussian Majesty was not particular as to age, he knew a person more fitted for the place than any other who could be found,—his honourable friend, M. Poinset, was the individual to whom he alluded.

“Good heavens!” cried the Count, “is it possible that the celebrated Poinset would take such a place? I would give the world to see him!” And you may fancy how Poinset simpered and blushed when the introduction immediately took place.

The Count protested to him that the King would be charmed to know him; and added, that one of his operas (for it must be told that our little friend was a vaudeville-maker by trade) had been acted seven-and-twenty times at the theatre at

Potsdam. His Excellency then detailed to him all the honours and privileges which the governor of the Prince Royal might expect ; and all the guests encouraged the little man's vanity, by asking him for his protection and favour. In a short time our hero grew so inflated with pride and vanity, that he was for patronizing the chamberlain himself, who proceeded to inform him that he was furnished with all the necessary powers by his sovereign, who had specially enjoined him to confer upon the future governor of his son the royal order of the Black Eagle.

Poinsinet, delighted, was ordered to kneel down ; and the Count produced a large yellow riband, which he hung over his shoulder, and which was, he declared, the grand cordon of the order. You must fancy Poinsinet's face, and excessive delight at this ; for as for describing them, nobody can. For four-and-twenty hours the happy chevalier paraded through Paris with this flaring yellow riband ; and he was not undeceived until his friends had another trick in store for him.

He dined one day in the company of a man who understood a little of the noble art of conjuring, and performed some clever tricks on the cards.

Poinsinet's organ of wonder was enormous ; he looked on with the gravity and awe of a child, and thought the man's tricks sheer miracles. It wanted no more to set his companions to work.

"Who is this wonderful man?" said he to his neighbour.

"Why," said the other, mysteriously, "one hardly knows who he is ; or, at least, one does not like to say to such an indiscreet fellow as you are." Poinsinet at once swore to be secret. "Well, then," said his friend "you will hear that man—that wonderful man—called by a name which is not his ; his real name is Acosta : he is a Portuguese Jew, a Rosicrucian, and cabalist of the first order, and compelled to leave Lisbon for fear of the Inquisition. He performs here, as you see, some extraordinary things, occasionally ; but the master of the house, who loves him excessively, would not, for the world, that his name should be made public."

"Ah, bah!" said Poinsinet, who affected the *bel esprit* ; "you don't mean to say that you believe in magic, and cabalas, and such trash?"

"Do I not ? You shall judge for yourself;" and, accordingly, Poinsinet was presented to the magician, who pretended to take a vast liking for

him, and declared that he saw in him certain marks which would infallibly lead him to great eminence in the magic art, if he chose to study it.

Dinner was served, and Poinset placed by the side of the miracle-worker, who became very confidential with him, and promised him—ay, before dinner was over—a remarkable instance of his power. Nobody, on this occasion, ventured to cut a single joke against poor Poinset; nor could he fancy that any trick was intended against him, for the demeanour of the society towards him was perfectly grave and respectful, and the conversation serious. On a sudden, however, somebody exclaimed, “Where is Poinset? Did any one see him leave the room?”

All the company exclaimed how singular the disappearance was; and Poinset himself, growing alarmed, turned round to his neighbour and was about to explain.

“Hush!” said the magician, in a whisper; “I told you that you should see what I could do. *I have made you invisible*; be quiet, and you shall see some more tricks that I shall play with these fellows.”

Poinset remained then silent, and listened

to his neighbours, who agreed, at last, that he was a quiet, orderly personage, and had left the table early, being unwilling to drink too much. Presently they ceased to talk about him, and resumed their conversation upon other matters.

At first it was very quiet and grave, but the master of the house brought back the talk to the subject of Poinset, and uttered all sorts of abuse concerning him. He begged the gentleman, who had introduced such a little scamp into his house, to bring him thither no more: whereupon the other took up, warmly, Poinset's defence; declared that he was a man of the greatest merit, frequenting the best society, and remarkable for his talents as well as his virtues.

"Ah!" said Poinset to the magician, quite charmed at what he heard, "how ever shall I thank you, my dear sir, for thus shewing me who my true friends are?"

The magician promised him still further favours in prospect; and told him to look out now, for he was about to throw all the company into a temporary fit of madness, which, no doubt, would be very amusing.

In consequence, all the company, who had heard

every syllable of the conversation, began to perform the most extraordinary antics, much to the delight of Poinsinet. One asked a nonsensical question, and the other delivered an answer not at all to the purpose. If a man asked for a drink, they poured him out a pepper-box or a napkin; they took a pinch of snuff, and swore it was excellent wine; and vowed that the bread was the most delicious mutton that ever was tasted. The little man was delighted.

“Ah!” said he, “these fellows are prettily punished for their rascally backbiting of me!”

“Gentlemen,” said the host, “I shall now give you some celebrated champagne,” and he poured out to each a glass of water.

“Good Heavens!” said one, spitting it out, with the most horrible grimace, “where did you get this detestable claret?”

“Ah, faugh!” said a second, “I never tasted such vile corked burgundy in all my days!” and he threw the glass of water into Poinsinet’s face, as did half-a-dozen of the other guests, drenching the poor wretch to the skin. To complete this pleasant illusion, two of the guests fell to boxing across Poinsinet, who received a number of the blows, and

received them with the patience of a fakir, feeling himself more flattered by the precious privilege of beholding this scene invisible, than hurt by the blows and buffets which the mad company bestowed upon him.

The fame of this adventure spread quickly over Paris, and all the world longed to have, at their houses, the representation of *Poinsinet the Invisible*. The servants and the whole company used to be put up to the trick; and Poinsinet, who believed in his invisibility as much as he did in his existence, went about with his friend and protector, the magician. People, of course, never pretended to see him, and would very often not talk of him at all for some time, but hold sober conversation about any thing else in the world. When dinner was served, of course there was no cover laid for Poinsinet, who carried about a little stool, on which he sate by the side of the magician, and always ate off his plate. Everybody was astonished at the magician's appetite, and at the quantity of wine he drank; as for little Poinsinet, he never once suspected any trick; and had such a confidence in his magician, that, I do believe, if the latter had told him to fling himself out of window,

he would have done so, without the slightest trepidation.

Among other mystifications in which the Portuguese enchanter plunged him, was one which used to afford always a good deal of amusement. He informed Poinset, with great mystery, that *he was not himself*: he was not, that is to say, that ugly, deformed, little monster, called Poinset; but that his birth was most illustrious, and his real name *Polycarte*. He was, in fact, the son of a celebrated magician; but other magicians, enemies of his father, had changed him in his cradle, altering his features into their present hideous shape, in order that a silly old fellow, called Poinset, might take him to be his own son, which little monster the magician had likewise spirited away.

The poor wretch was sadly cast down at this; for he tried to fancy that his person was agreeable to the ladies, of whom he was one of the warmest little admirers possible: and to console him somewhat, the magician told him that his real shape was exquisitely beautiful, and 'as soon as he should appear in it, all the beauties in Paris would be at his feet. But how to regain it? "Oh, for

one minute of that beauty!" cried the little man; "what would he not give to appear under that enchanting form!" The magician hereupon waved his stick over his head, pronounced some awful magical words, and twisted him round three times; at the third twist, the men in company seemed struck with astonishment and envy, the ladies clasped their hands, and some of them kissed his. Everybody declared his beauty to be supernatural.

Poinsinet, enchanted, rushed to a glass. "Fool!" said the magician, "do you suppose that *you* can see the change? My power to render you invisible, beautiful, or ten times more hideous even than you are, extends only to others, not to you. You may look a thousand times in the glass, and you will only see those deformed limbs and disgusting features with which devilish malice has disguised you." Poor little Poinsinet looked, and came back in tears. "But," resumed the magician,—"ha, ha, ha!—*I* know *a* way in which to disappoint the machinations of these fiendish magi."

"O, my benefactor!—my great master!—for Heaven's sake tell it!" gasped Poinsinet.

"Look you—it is this. A prey to enchantment and demoniac art all your life long, you have

lived until your present age perfectly satisfied; nay, absolutely vain of a person the most singularly hideous that ever walked the earth!"

"*Is it?*" whispered Poinset. "Indeed, and indeed, I didn't think it so bad!"

"He acknowledges it! he acknowledges it!" roared the magician. "Wretch, dotard, owl, mole, miserable buzzard! I have no reason to tell thee now that thy form is monstrous, that children cry, that cowards turn pale, that teeming matrons shudder to behold it. It is not thy fault that thou art thus ungainly; but wherefore so blind? wherefore so conceited of thyself? I tell thee, Poinset, that over every fresh instance of thy vanity the hostile enchanters rejoice and triumph. As long as thou art blindly satisfied with thyself; as long as thou pretendest, in thy present odious shape, to win the love of aught above a negress; nay, further still, until thou hast learned to regard that face, as others do, with the most intolerable horror and disgust, to abuse it when thou seest it, to despise it, in short, and treat that miserable disguise in which the enchanters have wrapped thee with the strongest hatred and scorn, so long art thou destined to wear it."

Such speeches as these, continually repeated, caused Poinset to be fully convinced of his ugliness; he used to go about in companies, and take every opportunity of inveighing against himself; he made verses and epigrams against himself; he talked about "that dwarf, Poinset;" "that buffoon, Poinset;" "that conceited humpbacked Poinset;" and he would spend hours before the glass, abusing his own face as he saw it reflected there, and vowing that he grew handsomer at every fresh epithet that he uttered.

Of course the wags, from time to time, used to give him every possible encouragement, and declared that, since this exercise, his person was amazingly improved. The ladies, too, began to be so excessively fond of him, that the little fellow was obliged to caution them at last—for the good, as he said, of society; he recommended them to draw lots, for he could not gratify them all; but promised, when his metamorphosis was complete, that the one chosen should become the happy Mrs. Poinset; or, to speak more correctly, Mrs. Polycarte.

I am sorry to say, however, that, on the score of gallantry, Poinset was never quite convinced

of the hideousness of his appearance. He had a number of adventures, accordingly, with the ladies; but, strange to say, the husbands or fathers were always interrupting him. On one occasion he was made to pass the night in a slipper-bath full of water; where, although he had all his clothes on, he declared that he nearly caught his death of cold. Another night, in revenge, the poor fellow

——“dans le simple appareil
D'une beauté, qu'on vient d'arracher au sommeil,”

spent a number of hours contemplating the beauty of the moon on the tiles. These adventures are pretty numerous in the memoirs of M. Poinsinet; but the fact is, that people in France were a great deal more philosophical in those days than the English are now, so that Poinsinet's loves must be passed over, as not being to our taste. His magician was a great diver, and told Poinsinet the most wonderful tales of his two minutes' absence under water. These two minutes, he said, lasted through a year, at least, which he spent in the company of a naiad, more beautiful than Venus, in a palace more splendid than even Versailles. Fired by the description, Poinsinet used to dip, and dip, but he

never was known to make any mermaid acquaintances, although he fully believed that one day he should find such.

The invisible joke was brought to an end by Poinsinet's too great reliance on it; for being, as we have said, of a very tender and sanguine disposition, he, one day, fell in love with a lady in whose company he dined, and whom he actually proposed to embrace; but the fair lady, in the hurry of the moment, forgot to act up to the joke; and instead of receiving Poinsinet's salute with calmness, grew indignant, called him an impudent little scoundrel, and lent him a sound box on the ear. With this slap the invisibility of Poinsinet disappeared, the gnomes and genii left him, and he settled down into common life again, and was hoaxed only by vulgar means.

A vast number of pages might be filled with narratives of the tricks that were played upon him; but they resemble each other a good deal, as may be imagined, and the chief point remarkable about them is the wondrous faith of Poinsinet. After being introduced to the Prussian ambassador at the Tuileries, he was presented to the Turkish envoy at the Place Vendôme, who received him in

state, surrounded by the officers of his establishment, all dressed in the smartest dresses that the wardrobe of the Opera Comique could furnish.

As the greatest honour that could be done to him, Poinset was invited to eat, and a tray was produced, on which was a delicate dish prepared in the Turkish manner. This consisted of a reasonable quantity of mustard, salt, cinnamon and ginger, nutmegs and cloves, with a couple of table-spoonfuls of cayenne pepper, to give the whole a flavour; and Poinset's countenance may be imagined when he introduced into his mouth a quantity of this exquisite compound.

"The best of the joke was," says the author who records so many of the pitiless tricks practised upon poor Poinset, "that the little man used to laugh at them afterwards himself with perfect good humour; and lived in the daily hope that, from being the sufferer, he should become the agent in these hoaxes, and do to others as he had been done by." Passing, therefore, one day, on the Pont Neuf, with a friend, who had been one of the greatest performers, the latter said to him, "Poinset, my good fellow, thou hast suffered enough, and thy sufferings have made thee so wise

and cunning, that thou art worthy of entering among the initiated, and hoaxing in thy turn." Poinsinet was charmed; he asked when he should be initiated, and how? It was told him that a moment would suffice, and that the ceremony might be performed on the spot. At this news, and according to order, Poinsinet flung himself straightway on his knees in the kennel; and the other, drawing his sword, solemnly initiated him into the sacred order of jokers. From that day the little man believed himself received into the society; and to this having brought him, let us bid him a respectful adieu.



THE DEVIL'S WAGER.

It was the hour of the night when there be none stirring save churchyard ghosts—when all doors are closed except the gates of graves, and all eyes shut but the eyes of wicked men.

When there is no sound on the earth except the ticking of the grasshopper, or the croaking of obscene frogs in the poole.

And no light except that of the blinking starres, and the wicked and devilish wills-o'-the-wisp, as they gambol among the marshes, and lead good men astraye.

When there is nothing moving in heaven except the owle, as he flappeth along lazily; or the magician, as he rides on his infernal broomsticke, whistling through the aire like the arrowes of a Yorkshire archere.

It was at this hour (namely, at twelve o'clock of the night), that two beings went winging through the black clouds, and holding converse with each other.

Now the first was Mercurius, the messenger, not of gods (as the heathens feigned), but of dæmons; and the second, with whom he held company, was the soul of Sir Roger de Rollo, the brave knight. Sir Roger was Count of Chauchigny, in Champagne; Seigneur of Santerre; Villacerf and aultre lieux. But the great die as well as the humble; and nothing remained of brave Roger, now, but his coffin and his deathless soul.

And Mercurius, in order to keep fast the soul, his companion, had bound him round the neck

with his tail; which, when the soul was stubborn, he would draw so tight as to strangle him well nigh, sticking into him the barbed point thereof; whereat the poor soul, Sir Rollo, would groan and roar lustily.

Now they two had come, together, from the gates of purgatorie, being bound to those regions of fire and flame where poor sinners fry and roast in *sæcula sæculorum*.

"It is hard," said the poor Sir Rollo, as they went gliding through the clouds, "that I should thus be condemned for ever, and all for want of a single ave."

"How, Sir Soul," said the *dæmon*, "you were on earth so wicked, that not one, or a million of aves, could suffice to keep from hell-flame a creature like thee; but, cheer up and be merry; thou wilt be but a subject of our lord the Devil, as am I; and, perhaps, thou wilt be advanced to posts of honour, as am I also:" and to shew his authoritie, he lashed with his tail the ribbes of the wretched Rollo.

"Nevertheless, sinner as I am, one more ave would have saved me; for my sister, who was abbess of St. Mary of Chauchigny, did so prevail,

by her prayer and good works, for my lost and wretched soul, that every day I felt the pains of purgatory decrease; the pitchforks which, on my first entry, had never ceased to vex and torment my poor carcass, were now not applied above once a week; the roasting had ceased, the boiling had discontinued; only a certain warmth was kept up, to remind me of my situation."

"A gentle stewe," said the dæmon.

"Yea, truly, I was but in a stew, and all from the effects of the prayers of my blessed sister. But yesterday, he who watched me in purgatory told me, that yet another prayer from my sister, and my bonds should be unloosed, and I, who am now a devil, should have been a blessed angel."

"And the other ave?" said the dæmon.

"She died, sir—my sister died—death choked her in the middle of the prayer." And hereat the wretched spirit began to weep and whine piteously; his salt tears falling over his beard, and scalding the tail of Mercurius the devil.

"It is, in truth, a hard case," said the dæmon; "but I know of no remedy save patience, and for that you will have an excellent opportunity in your lodgings below."

"But I have relations," said the Earl; "my kinsman Randal, who has inherited my lands, will he not say a prayer for his uncle?"

"Thou didst hate and oppress him when living."

"It is true; but an ave is not much; his sister, my niece, Matilda—"

"You shut her in a convent, and hanged her lover."

"Had I not reason? besides, has she not others?"

"A dozen, without doubt."

"And my brother, the prior?"

"A liege subject of my lord the Devil; he never opens his mouth, except to utter an oath, or to swallow a cup of wine."

"And yet, if but one of these would but say an ave for me, I should be saved."

"Aves with them are raræ aves," replied Mercurius, wagging his tail right waggishly; "and, what is more, I will lay thee any wager that not one of these will say a prayer to save thee."

"I would wager willingly," responded he of Chauchigny; "but what has a poor soul like me to stake?"

"Every evening, after the day's roasting, my lord Satan giveth a cup of cold water to his servants; I will bet thee thy water for a year, that none of the three will pray for thee."

"Done!" said Rollo.

"Done!" said the dæmon; "and here, if I mistake not, is thy castle of Chauchigny."

Indeed, it was true. The soul, on looking down, perceived the tall towers, the courts, the stables, and the fair gardens of the castle. Although it was past midnight, there was a blaze of light in the banquetting-hall, and a lamp burning in the open window of the Lady Matilda.

"With whom shall we begin?" said the dæmon, "with the Baron or the lady?"

"With the lady, if you will."

"Be it so; her window is open, let us enter."

So they descended, and entered silently into Matilda's chamber.

* * * * *

The young lady's eyes were fixed so intently on a little clock, that it was no wonder that she did not perceive the entrance of her two visitors. Her fair cheek rested on her white arm, and her white arm on the cushion of a great chair, in

which she sat, pleasantly supported by sweet thoughts and swans'-down: a lute was at her side, and a book of prayers lay under the table (for piety is always modest). Like the amorous Alexander, she sighed and looked (at the clock)—and sighed for ten minutes or more, when she softly breathed the word “Edward!”

At this the soul of the Baron was wroth. “The jade is at her old pranks,” said he to the devil; and then, addressing Matilda: “I pray thee, sweet niece, turn thy thoughts for a moment from that villanous page, Edward, and give them to thine affectionate uncle.”

When she heard the voice, and saw the awful apparition of her uncle (for a year's sojourn in purgatory had not increased the comeliness of his appearance), she started, screamed, and, of course, fainted.

But the devil Mercurius soon restored her to herself. “What's o'clock?” said she, as soon as she had recovered from her fit: “is he come?”

“Not thy lover, Maude, but thine uncle—that is, his soul. For the love of Heaven, listen to me: I have been frying in purgatory for a year past,

and should have been in heaven but for the want of a single ave."

"I will say it for thee to-morrow, uncle."

"To-night, or never."

"Well, to-night be it:" and she requested the devil Mercurius to give her the prayer-book from under the table; but he had no sooner touched the holy book than he dropped it with a shriek and a yell. "It was hotter," he said, "than his master, Sir Lucifer's, own particular pitchfork." And the lady was forced to begin her ave without the aid of her missal.

At the commencement of her devotions the dæmon retired, and carried with him the anxious soul of poor Sir Roger de Rollo.

The lady knelt down—she sighed deeply; she looked again at the clock, and began—

"Ave Maria."

When a lute was heard under the window, and a sweet voice singing—

"Hark!" said Matilda.

Now the toils of day are over,
And the sun hath sunk to rest,
Seeking, like a fiery lover,
The bosom of the blushing west—

The faithful night keeps watch and ward,
Raising the moon, her silver shield,
And summoning the stars to guard
The slumbers of my fair Mathilde!

“For mercy’s sake!” said Sir Rollo, “the ave first, and next the song.”

So Matilda again dutifully betook her to her devotions, and began—

“Ave Maria, Gratiâ Plena!” but the music began again, and the prayer ceased of course.

The faithful night! Now all things lie
Hid by her mantle dark and dim,
In pious hope I hither hie,
And humbly chaunt mine ev’ning hymn.
Thou art my prayer, my saint, my shrine!
(For never holy pilgrim kneel’d,
Or wept, at feet more pure than thine.)
My virgin love, my sweet Mathilde!

“Virgin love!” said the Baron; “upon my soul, this is too bad!” and he thought of the lady’s lover whom he had caused to be hanged.

But *she* only thought of him who stood singing at her window.

“Niece Matilda!” cried Sir Roger, agonizedly, “wilt thou listen to the lies of an impudent page, whilst thine uncle is waiting but a dozen words to make him happy?”

At this Matilda grew angry: "Edward is neither impudent nor a liar, Sir Uncle, and I will listen to the end of the song."

"Come away," said Mercurius, "he hath yet got wield, field, sealed, congealed, and a dozen other rhymes beside; and after the song will come the supper."

So the poor soul was obliged to go; while the lady listened, and the page sung away till morning.

* * * * *

"My virtues have been my ruin," said poor Sir Rollo, as he and Mercurius slunk silently out of the window. "Had I hanged that knave Edward, as I did the page, his predecessor, my niece would have sung mine ave: I should have been by this time an angel in heaven."

"He is reserved for wiser purposes," responded the devil: "he will assassinate your successor, the lady Mathilde's brother; and, in consequence, will be hanged. In the love of the lady he will be succeeded by a gardener, who will be replaced by a monk, who will give way to an ostler, who will be deposed by a Jew pedlar, who shall, finally, yield to a noble earl, the future husband of the fair Mathilde. So that, you see, instead of having

one poor soul a-frying, we may now look forward to a goodly harvest for our lord the Devil."

The soul of the Baron began to think that his companion knew too much for one who would make fair bets; but there was no help for it; he would not, and he could not, cry off: and he prayed inwardly that the brother might be found more pious than the sister.

But there seemed little chance of this. As they crossed the court, lackeys, with smoking dishes and full jugs, passed and repassed continually, although it was long past midnight. On entering the hall, they found Sir Randal at the head of a vast table, surrounded by a fiercer and more motley collection of individuals than had congregated there even in the time of Sir Rollo. The lord of the castle had signified that "it was his royal pleasure to be drunk," and the gentlemen of his train had obsequiously followed their master. Mercurius was delighted with the scene, and relaxed his usually rigid countenance into a bland and benevolent smile, which became him wonderfully.

The entrance of Sir Roger, who had been dead about a year, and a person with hoofs, horns, and

a tail, rather disturbed the hilarity of the company. Sir Randal dropped his cup of wine ; and Father Peter, the confessor, incontinently paused in the midst of a profane song, with which he was amusing the society.

“Holy Mother !” cried he, “It is Sir Roger.”

“Alive !” screamed Sir Randal.

“No, my lord,” Mercurius said ; “Sir Roger is dead, but cometh on a matter of business ; and I have the honour to act as his counsellor and attendant.”

“Nephew,” said Sir Roger, “the dæmon saith justly ; I come on a trifling affair, in which thy service is essential.”

“I will do anything, uncle, in my power.”

“Thou canst give me life, if thou wilt ?” But Sir Randal looked very blank at this proposition. “I mean life spiritual, Randal,” said Sir Roger ; and thereupon he explained to him the nature of the wager.

Whilst he was telling his story, his companion Mercurius was playing all sorts of antics in the hall ; and, by his wit and fun, became so popular with this godless crew, that they lost all the fear which his first appearance had given them. The



The Devil and the Monk

friar was wonderfully taken with him, and used his utmost eloquence and endeavours to convert the devil; the knights stopped drinking to listen to the argument; the men-at-arms forbore brawling; and the wicked little pages crowded round the two strange disputants, to hear their edifying discourse. The ghostly man, however, had little chance in the controversy, and certainly little learning to carry it on. Sir Randal interrupted him. "Father Peter," said he, "our kinsman is condemned for ever, for want of a single ave: wilt thou say it for him?" "Willingly, my lord," said the monk, "with my book;" and, accordingly, he produced his missal to read, without which aid it appeared that the holy father could not manage the desired prayer. But the crafty Mercurius had, by his devilish art, inserted a song in the place of the ave, so that Father Peter, instead of chaunting an hymn, sang the following irreverent ditty:

Some love the matin-chimes, which tell
The hour of prayer to sinner;
But better far's the mid-day bell,
Which speaks the hour of dinner;
For when I see a smoking fish,
Or capon drown'd in gravy,
Or noble haunch on silver dish,
Full glad I sing mine ave.

My pulpit is an alehouse bench.
Whereon I sit so jolly ;
A smiling rosy country wench
My saint and patron holy.
I kiss her cheek so red and sleek,
I press her ringlets wavy,
And in her willing ear I speak
A most religious ave.

And if I'm blind, yet Heaven is kind,
And holy saints forgiving ;
For sure he leads a right good life
Who thus admires good living.
Above, they say, our flesh is air.
Our blood celestial ichor :
O grant ! 'mid all the changes there,
They may not change our liquor !

And with this pious wish the holy confessor tumbled under the table in an agony of devout drunkenness ; whilst the knights, the men-at-arms, and the wicked little pages, rang out the last verse with a most melodious and emphatic glee. " I am sorry, fair uncle," hiccupped Sir Randal, " that, in the matter of the ave, we could not oblige thee in a more orthodox manner ; but the holy father has failed, and there is not another man in the hall who hath an idea of a prayer."

" It is my own fault," said Sir Rollo, " for I

hanged the last confessor." And he wished his nephew a surly good-night, as he prepared to quit the room.

"*Au revoir, gentlemen,*" said the devil Mercurius; and once more fixed his tail round the neck of his disappointed companion.

* * * * *

The spirit of poor Rollo was sadly cast down; the devil, on the contrary, was in high good humour. He wagged his tail with the most satisfied air in the world, and cut a hundred jokes at the expense of his poor associate. On they sped, cleaving swiftly through the cold night-winds, frightening the birds that were roosting in the woods, and the owls who were watching in the towers.

In the twinkling of an eye, as it is known, devils can fly hundreds of miles: so that almost the same beat of the clock which left these two in Champagne, found them hovering over Paris. They dropped into the court of the Lazarist Convent, and winded their way, through passage and cloister, until they reached the door of the prior's cell.

Now the prior, Rollo's brother, was a wicked

and malignant sorcerer; his time was spent in conjuring devils and doing wicked deeds, instead of fasting, scourging, and singing holy psalms: this Mercurius knew; and he, therefore, was fully at ease as to the final result of his wager with poor Sir Roger.

"You seem to be well acquainted with the road," said the knight.

"I have reason," answered Mercurius, "having, for a long period, had the acquaintance of his reverence, your brother; but you have little chance with him."

"And why?" said Sir Rollo.

"He is under a bond to my master, never to say a prayer, or else his soul and his body are forfeited at once."

"Why, thou false and traitorous devil!" said the enraged knight; "and thou knewest this when we made our wager?"

"Undoubtedly: do you suppose I would have done so, had there been any chance of losing?"

And with this they arrived at Father Ignatius's door.

"Thy cursed presence threw a spell on my niece, and stopped the tongue of my nephew's

chaplain; I do believe that had I seen either of them alone, my wager had been won."

"Certainly; therefore I took good care to go with thee: however, thou mayest see the prior alone, if thou wilt; and lo! his door is open. I will stand without for five minutes, when it will be time to commence our journey."

It was the poor Baron's last chance: and he entered his brother's room more for the five minutes' respite than from any hope of success.

Father Ignatius, the prior, was absorbed in magic calculations: he stood in the middle of a circle of skulls, with no garment except his long white beard, which reached to his knees; he was waving a silver rod, and muttering imprecations in some horrible tongue.

But Sir Rollo came forward and interrupted his incantation. "I am," said he, "the shade of thy brother Roger de Rollo; and have come, from pure brotherly love, to warn thee of thy fate."

"Whence camest thou?"

"From the abode of the blessed in Paradise," replied Sir Roger, who was inspired with a sudden thought; "it was but five minutes ago that the Patron Saint of thy church told me of thy

danger, and of thy wicked compact with the fiend. 'Go,' said he, 'to thy miserable brother, and tell him that there is but one way by which he may escape from paying the awful forfeit of his bond.'"

"And how may that be?" said the prior; "the false fiend hath deceived me; I have given him my soul, but have received no worldly benefit in return. Brother! dear brother! how may I escape?"

"I will tell thee. As soon as I heard the voice of blessed St. Mary Lazarus (the worthy Earl had, at a pinch, coined the name of a saint), I left the clouds, where, with other angels, I was seated, and sped hither to save thee. 'Thy brother,' said the Saint, 'hath but one day more to live, when he will become for all eternity the subject of Satan; if he would escape, he must boldly break his bond, by saying an ave.'"

"It is the express condition of the agreement," said the unhappy monk, "I must say no prayer, or that instant I become Satan's, body and soul."

"It is the express condition of the Saint," answered Roger, fiercely: "pray, brother, pray, or thou art lost for ever."

So the foolish monk knelt down, and devoutly

sung out an ave. "Amen!" said Sir Roger, devoutly.

"Amen!" said Mercurius, as, suddenly coming behind, he seized Ignatius by his long beard, and flew up with him to the top of the church-steeple.

The monk roared, and screamed, and swore against his brother; but it was of no avail, Sir Roger smiled kindly on him, and said, "Do not fret, brother; it must have come to this in a year or two."

And he flew alongside of Mercurius to the steeple-top: *but this time the devil had not his tail round his neck.* "I will let thee off thy bet," said he to the dæmon, for he could afford, now, to be generous.

"I believe, my lord," said the dæmon, politely, "that our ways separate here." Sir Roger sailed gaily upwards; while Mercurius, having bound the miserable monk faster than ever, he sunk downwards to earth, and, perhaps, lower. Ignatius was heard roaring and screaming as the devil dashed him against the iron spikes and buttresses of the church.

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The moral of this story will be given in the second edition.

MADAME SAND AND THE NEW APOCALYPSE.

I DON'T know an impression more curious than that which is formed in a foreigner's mind, who has been absent from this place for two or three years, returns to it, and beholds the change which has taken place in the mean time, in French fashions and ways of thinking. Two years ago, for instance, when I left the capital, I left the young gentlemen of France with their hair brushed, *en toupee* in front, and the toes of their boots round; now the boot toes are pointed, and the hair combed flat, and, parted in the middle, falls in ringlets on the fashionable shoulders; and, in like manner, with books as with boots, the fashion has changed considerably, and it is not a little curious to contrast the old modes with the new. Absurd as was the literary dandyism of those days, it is not a whit less absurd now: only the manner is

changed, and our versatile Frenchmen have passed from one caricature to another.

The revolution may be called a caricature of freedom, as the empire was of glory; and what they borrow from foreigners undergoes the same process. They take top-boots and Macintoshes from across the water, and caricature our fashions; they read a little, very little, Shakspeare, and caricature our poetry: and while in David's time art and religion were only a caricature of Heathenism; now, on the contrary, these two commodities are imported from Germany; and distorted caricatures originally, are still farther distorted on passing the frontier.

I trust in Heaven that German art and religion will take no hold in our country (where there is a fund of roast beef, that will expel any such humbug in the end); but these sprightly Frenchmen have relished the mystical doctrines mightily; and having watched the Germans, with their sanctified looks, and quaint imitations of the old times, and mysterious transcendental talk, are aping many of their fashions, as well and solemnly as they can; not very solemnly, God wot; for I think one should always prepare to grin when a Frenchman

looks particularly grave, being sure that there is something false and ridiculous lurking under the owl-like solemnity.

When last in Paris, we were in the midst of what was called a Catholic reaction. Artists talked of faith in poems and pictures; churches were built here and there; old missals were copied and purchased; and numberless portraits of saints, with as much gilding about them as ever was used in the fifteenth century, appeared in churches, ladies' boudoirs, and picture-shops. One or two fashionable preachers rose, and were eagerly followed; the very youth of the schools gave up their pipes and billiards for some time, and flocked in crowds to Nôtre Dame, to sit under the feet of Lacordaire. I went to visit the church of Nôtre Dame de Lorette, yesterday, which was finished in the heat of this Catholic rage, and was not a little struck by the similarity of the place to the worship celebrated in it, and the admirable manner in which the architect has caused his work to express the public feeling of the moment. It is a pretty little bijou of a church: it is supported by sham marble pillars; it has a gaudy ceiling of blue and gold, which will look very well for some time; and is filled with



Lucy Weston

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gaudy pictures and carvings, in the very pink of the mode. The congregation did not offer a bad illustration of the present state of Catholic reaction. Two or three stray people were at prayers; there was no service; a few countrymen and idlers were staring about at the pictures; and the Swiss, the paid guardian of the place, was comfortably and appropriately asleep on his bench at the door. I am inclined to think the famous reaction is over: the students have taken to their Sunday pipes and billiards again; and one or two cafés have been established, within the last year, that are ten times handsomer than *Nôtre Dame de Lorrette*.

However, if the immortal Görres and the German mystics have had their day, there is the immortal Göthe, and the Pantheists; and I incline to think that the fashion has set very strongly in their favour. Voltaire and the *Encyclopædians* are voted, now, barbares, and there is no term of reprobation strong enough for heartless Humes and Helvetiuses, who lived but to destroy, and who only thought to doubt. Wretched as Voltaire's sneers and puns are, I think there is something more manly and earnest even in them, than in the present muddy French transcendentalism. Pan-

theism is the word now; one and all have begun to *éprouver* the *besoin* of a religious sentiment; and we are deluged with a host of gods accordingly. Monsieur de Balzac feels himself to be inspired; Victor Hugo is a god; Madame Sand is a god; that tawdry man of genius, Jules Janin, who writes theatrical reviews for the "Debats," has divine intimations; and there is scarce a beggarly, beardless scribbler of poems and prose, but tells you, in his preface, of the sainteté of the *sacerdoce littéraire*; or a dirty student, sucking tobacco and beer, and reeling home with a grisette from the chaumière, who is not convinced of the necessity of a new "Messianism," and will hiccup, to such as will listen, chapters of his own drunken Apocalypse. Surely, the negatives of the old days were far less dangerous than the assertions of the present; and you may fancy what a religion that must be, which has such high priests.

There is no reason to trouble the reader with details of the lives of many of these prophets and expounders of new revelations. Madame Sand, for instance, I do not know personally, and can only speak of her from report. True or false, the history, at any rate, is not very edifying; and so

may be passed over : but, as a certain great philosopher told us, in very humble and simple words, that we are not to expect to gather grapes from thorns, or figs from thistles ; we may, at least, demand, in all persons assuming the character of moralist or philosopher—order, soberness, and regularity of life ; for we are apt to distrust the intellect that we fancy can be swayed by circumstance or passion ; and we know how circumstance and passion *will* sway the intellect ; how mortified vanity will form excuses for itself ; and how temper turns angrily upon conscience, that reproves it. How often have we called our judge our enemy, because he has given sentence against us !—How often have we called the right wrong, because the right condemns us ! And in the lives of many of the bitter foes of the Christian doctrine, can we find no personal reason for their hostility ? The men in Athens said it was out of regard for religion that they murdered Socrates ; but we have had time, since then, to re-consider the verdict ; and Socrates' character is pretty pure now, in spite of the sentence and the jury of those days.

The Parisian philosophers will attempt to explain to you the changes through which Madame

Sand's mind has passed,—the initiatory trials, labours, and sufferings which she has had to go through,—before she reached her present happy state of mental illumination. She teaches her wisdom in parables, that are, mostly, a couple of volumes long; and began, first, by an eloquent attack on marriage, in the charming novel of “Indiana.” “Pity,” cried she, “for the poor woman who, united to a being whose brute force makes him her superior, should venture to break the bondage which is imposed on her, and allow her heart to be free.”

In support of this claim of pity, she writes two volumes of the most exquisite prose. What a tender, suffering creature is Indiana; how little her husband appreciates that gentleness which he is crushing by his tyranny and brutal scorn; how natural it is that, in the absence of his sympathy, she, poor, clinging, confiding creature, should seek elsewhere for shelter; how cautious should we be, to call criminal—to visit with too heavy a censure—an act which is one of the natural impulses of a tender heart, that seeks but for a worthy object of love. But why attempt to tell the tale of beautiful Indiana? Madame Sand has written it so well,

that not the hardest-hearted husband in Christendom can fail to be touched by her sorrows, though he may refuse to listen to her argument. Let us grant, for argument's sake, that the laws of marriage, especially the French laws of marriage, press very cruelly upon unfortunate women.

But if one wants to have a question of this, or any nature, honestly argued, it is better, surely, to apply to an indifferent person for an umpire. For instance, the stealing of pocket-handkerchiefs or snuff-boxes, may, or may not, be vicious; but if we, who have not the wit, or will not take the trouble to decide the question ourselves, want to hear the real rights of the matter, we should not, surely, apply to a pickpocket to know what he thought on the point. It might naturally be presumed that he would be rather a prejudiced person—particularly as his reasoning, if successful, might get him *out of gaol*. This is a homely illustration, no doubt; all we would urge by it, is, that Madame Sand having, according to the French newspapers, had a stern husband; and also having, according to the newspapers, sought “sympathy” elsewhere, her arguments may be considered to be

somewhat partial, and received with some little caution.

And tell us who have been the social reformers?—the haters, that is, of the present system, according to which we live, love, marry, have children, educate them, and endow them—*are they pure themselves?* I do believe not one; and directly a man begins to quarrel with the world and its ways, and to lift up, as he calls it, the voice of his despair, and preach passionately to mankind about this tyranny of faith, customs, laws; if we examine what the personal character of the preacher is, we begin pretty clearly to understand the value of the doctrine. Any one can see why Rousseau should be such a whimpering reformer, and Byron such a free and easy misanthropist, and why our accomplished Madame Sand, who has a genius and eloquence inferior to neither, should take the present condition of mankind (French-kind) so much to heart, and labour so hotly to set it right.

After “Indiana” (which, we presume, contains the lady’s notions upon wives and husbands) came “Valentine,” which may be said to exhibit her doc-

trine, in regard of young men and maidens, to whom the author would accord, as we fancy, the same tender licence. “Valentine” was followed by “Lelia,” a wonderful book indeed, gorgeous in eloquence, and rich in magnificent poetry ; a regular topsyturvyfication of morality, a thieves’ and prostitutes’ apotheosis : this book has received some late enlargements and emendations by the writer ; it contains her notions on morals, and, as we have said, are so peculiar, that, alas ! they can only be mentioned here, not particularized ; but, of “Spiridion,” we may write a few pages, as it is her religious manifesto.

In this work, the lady asserts her pantheistical doctrine, and openly attacks the received Christian creed. She declares it to be useless now, and unfitted to the exigencies and the degree of culture of the actual world ; and, though it would be hardly worth while to combat her opinions in due form, it is, at least, worth while to notice them, not merely from the extraordinary eloquence and genius of the woman herself, but because they express the opinions of a great number of people besides ; for she not only produces her own thoughts, but imitates those of others very eagerly :

and one finds, in her writings, so much similarity with others ; or, in others, so much resemblance to her, that the book before us may pass for the expressions of the sentiments of a certain French party.

“ Dieu est mort,” says another writer of the same class, and of great genius too.—“ Dieu est mort,” writes Mr. Henry Heine, speaking of the Christian God ; and he adds, in a daring figure of speech, —“ N’entendez vous pas sonner la Clochette ? —on porte les sacremens à un Dieu qui se meurt !” Another of the pantheist poetical philosophers, Mr. Edgar Quinet, has a poem, in which Christ and the Virgin Mary are made to die similarly, and the former is classed with Prometheus. This book of “ Spiridion ” is a continuation of the theme, and, perhaps, you will listen to some of the author’s expositions of it.

It must be confessed that the controversialists of the present day, have an eminent advantage over their predecessors in the days of folios : it required some learning then, to write a book ; and some time, at least ;—for the very labour of writing out a thousand such vast pages would demand a considerable period. But now, in the age of duodecimos,

the system is reformed altogether: a male or female controversialist draws upon his imagination, and not his learning; makes a story instead of an argument, and, in the course of 150 pages (where the preacher has it all his own way) will prove or disprove you anything. And, to our shame be it said, we Protestants have set the example of this kind of proselytism—those detestable mixtures of truth, lies, false-sentiment, false-reasoning, bad grammar, correct and genuine philanthropy and piety—I mean our religious tracts, which any woman or man, be he ever so silly, can take upon himself to write, and sell for a penny, as if religious instruction were the easiest thing in the world. We, I say, have set the example in this kind of composition, and all the sects of the earth will, doubtless, speedily follow it. I can point you out blasphemies, in famous pious tracts, that are as dreadful as those above mentioned; but this is no place for such discussions, and we had better return to *Madame Sand*. As *Mrs. Sherwood* expounds, by means of many touching histories and anecdotes of little boys and girls, her notions of church history, church catechism, church doctrine;—as the author of “*Father Clement, a Roman Catholic Story*,”

demolishes the stately structure of eighteen centuries, the mighty and beautiful Roman Catholic faith, in whose bosom repose so many saints and sages,—by the means of a three-and-sixpenny duodecimo volume, which tumbles over the vast fabric, as David's pebble stone did Goliath;—as, again, the Roman Catholic author of “Geraldine,” falls foul of Luther and Calvin, and drowns the awful echoes of their tremendous protest by the sounds of her little half-crown trumpet; in like manner, by means of pretty sentimental tales, and cheap apologies, Mrs. Sand proclaims *her* truth—that we need a new Messiah, and that the Christian religion is no more! O awful, awful name of God! Light unbearable! Mystery unfathomable! Vastness immeasurable!—Who are these who come forward to explain the mystery, and gaze unblinking into the depths of the light, and measure the immeasurable vastness to a hair? O name, that God's people of old did fear to utter! O light, that God's prophet would have perished had he seen! Who are these that are now so familiar with it?—Women, truly, for the most part, weak women—weak in intellect, weak, mayhap, in spelling and grammar, but marvellously strong in faith.

Women, who step down to the people with stately step and voice of authority, and deliver their two-penny tablets, as if there were some Divine authority for the wretched nonsense recorded there !

With regard to the spelling and grammar, our Parisian Pythoness stands, in the goodly fellowship, remarkable. Her style is a noble, and, as far as a foreigner can judge, a strange tongue, beautifully rich and pure. She has a very exuberant imagination, and, with it, a very chaste style of expression. She never scarcely indulges in declamation, as other modern prophets do, and yet her sentences are exquisitely melodious and full. She seldom runs a thought to death (after the manner of some prophets, who, when they catch a little one, toy with it until they kill it), but she leaves you at the end of one of her brief, rich, melancholy sentences, with plenty of food for future cogitation. I can't express to you the charm of them ; they seem to me like the sound of country bells—provoking I don't know what vein of musing and meditation, and falling sweetly and sadly on the ear.

This wonderful power of language must have been felt by most people who read Madame Sand's first

books, "Valentine" and "Indiana:" in "Spiridion," it is greater, I think, than ever; and for those who are not afraid of the matter of the novel, the manner will be found most delightful. The author's intention, I presume, is to describe, in a parable, her notions of the downfall of the Catholic church; and, indeed, of the whole Christian scheme: and she places her hero in a monastery in Italy, where, among the characters about him, and the events which occur, the particular tenets of Madame Dadevant's doctrine are not inaptly laid down. Innocent, faithful, tender-hearted, a young monk, by name Angel, finds himself, when he has pronounced his vows, an object of aversion and hatred to the godly men whose lives he so much respects, and whose love he would make any sacrifice to win. After enduring much, he flings himself at the feet of his confessor, and begs for his sympathy and counsel; but the confessor spurns him away, and accuses him, fiercely, of some unknown and terrible crime—bids him never return to the confessional until contrition has touched his heart, and the stains which sully his spirit are, by sincere repentance, washed away.

"Thus speaking," says Angel, "Father Hege-

sippus tore away his robe, which I was holding in my supplicating hands. In a sort of wildness I still grasped it tighter: he pushed me fiercely from him, and I fell with my face towards the ground. He quitted me, closing violently after him the door of the sacristy, in which this scene had passed. I was left alone in the darkness. Either from the violence of my fall, or the excess of my grief, a vein had burst in my throat, and a hemorrhage ensued. I had not the force to rise; I felt my senses rapidly sinking, and, presently, I lay stretched on the pavement, unconscious, and bathed in my blood."

[Now the wonderful part of the story begins.]

"I know not how much time I passed in this way. As I came to myself I felt an agreeable coolness. It seemed as if some harmonious air was playing round about me, stirring gently in my hair, and drying the drops of perspiration on my brow. It seemed to approach, and then again to withdraw, breathing now softly and sweetly in the distance, and now returning, as if to give me strength and courage to rise.

"I would not, however, do so as yet; for I felt myself, as I lay, under the influence of a pleasure

quite new to me ; and listened, in a kind of peaceful aberration, to the gentle murmurs of the summer wind, as it breathed on me through the closed window-blinds above me. Then I fancied I heard a voice that spoke to me from the end of the sacristy : it whispered so low that I could not catch the words. I remained motionless, and gave it my whole attention. At last I heard, distinctly, the following sentence :—‘ *Spirit of Truth, raise up these victims of ignorance and imposture.*’ ‘Father Hegesippus,’ said I, in a weak voice, ‘is that you who are returning to me?’ But no one answered. I lifted myself on my hands and knees, I listened again, but I heard nothing. I got up completely, and looked about me : I had fallen so near to the only door in this little room, that none, after the departure of the confessor, could have entered it without passing over me ; besides, the door was shut, and only opened from the inside by a strong lock of the ancient shape. I touched it, and assured myself that it was closed. I was seized with terror, and, for some moments, did not dare to move. Leaning against the door, I looked round, and endeavoured to see into the gloom in which the angles of the room were enveloped. A

pale light, which came from an upper window, half closed, was to be seen trembling in the midst of the apartment. The wind beat the shutter to and fro, and enlarged or diminished the space through which the light issued. The objects which were in this half-light—the praying-desk, surmounted by its skull—a few books lying on the benches—a surplice hanging against the wall—seemed to move with the shadow of the foliage that the air agitated behind the window. When I thought I was alone, I felt ashamed of my former timidity ; I made the sign of the cross, and was about to move forward in order to open the shutter altogether, but a deep sigh came from the praying-desk, and kept me nailed to my place. And yet I saw the desk distinctly enough to be sure that no person was near it. Then I had an idea which gave me courage. Some person, I thought, is behind the shutter, and has been saying his prayers outside without thinking of me. But who would be so bold as to express such wishes and utter such a prayer as I had just heard ?

“Curiosity, the only passion and amusement permitted in a cloister, now entirely possessed me, and I advanced towards the window. But I had

not made a step when a black shadow, as it seemed to me, detaching itself from the praying-desk, traversed the room, directing itself towards the window, and passed swiftly by me. The movement was so rapid that I had not time to avoid what seemed a body advancing towards me, and my fright was so great, that I thought I should faint a second time. But I felt nothing, and, as if the shadow had passed through me, I saw it suddenly disappear to my left.

“ I rushed to the window, I pushed back the blind with precipitation, and looked round the sacristy : I was there, entirely alone. I looked into the garden—it was deserted, and the mid-day wind was wandering among the flowers. I took courage, I examined all the corners of the room ; I looked behind the praying-desk, which was very large, and I shook all the sacerdotal vestments which were hanging on the walls ; everything was in its natural condition, and could give me no explanation of what had just occurred. The sight of all the blood I had lost, led me to fancy that my brain had, probably, been weakened by the hemorrhage, and that I had been a prey to some

delusion. I retired to my cell, and remained shut up there until the next day."

I don't know whether the reader has been as much struck with the above mysterious scene as the writer has; but the fancy of it strikes me as very fine; and the natural *supernaturalness* is kept up in the best style. The shutter swaying to and fro, the fitful *light appearing* over the furniture of the room, and giving it an air of strange motion—the awful shadow which passed through the body of the timid young novice—are surely very finely painted. "I rushed to the shutter, and flung it back: there was no one in the sacristy. I looked into the garden; it was deserted, and the mid-day wind was roaming among the flowers." The dreariness is wonderfully described: only the poor pale boy looking eagerly out from the window of the sacristy, and the hot mid-day wind walking in the solitary garden. How skilfully is each of these little strokes dashed in, and how well do all together combine to make a picture! But we must have a little more about Spiridion's wonderful visitant.

* * * * *

"As I entered into the garden, I stept a little

on one side, to make way for a person whom I saw before me. He was a young man of surprising beauty, and attired in a foreign costume. Although dressed in the large black robe which the superiors of our order wear, he had, underneath, a short jacket of fine cloth, fastened round the waist by a leathern belt, and a buckle of silver, after the manner of the old German students. Like them, he wore, instead of the sandals of our monks, short tight boots; and over the collar of his shirt, which fell on his shoulders, and was as white as snow, hung, in rich golden curls, the most beautiful hair I ever saw. He was tall, and his elegant posture seemed to reveal to me that he was in the habit of commanding. With much respect, and yet uncertain, I half saluted him. He did not return my salute; but he smiled on me with so benevolent an air, and, at the same time, his eyes, severe and blue, looked towards me with an expression of such compassionate tenderness, that his features have never since then passed away from my recollection. I stopped, hoping he would speak to me, and persuading myself, from the majesty of his aspect, that he had the power to protect me; but the monk, who was walking behind me, and who did

not seem to remark him in the least, forced him brutally to step aside from the walk, and pushed me so rudely as almost to cause me to fall. Not wishing to engage in a quarrel with this coarse monk, I moved away ; but, after having taken a few steps in the garden, I looked back, and saw the unknown still gazing on me with looks of the tenderest solicitude. The sun shone full upon him, and made his hair look radiant. He sighed, and lifted his fine eyes to heaven, as if to invoke its justice in my favour, and to call it to bear witness to my misery ; he turned slowly towards the sanctuary, entered into the quire, and was lost, presently, in the shade. I longed to return, in spite of the monk, to follow this noble stranger, and to tell him my afflictions ; but who was he, that I imagined he would listen to them, and cause them to cease ? I felt, even while his softness drew me towards him, that he still inspired me with a kind of fear ; for I saw in his physiognomy as much austerity as sweetness."

* * * * *

Who was he ?—we shall see that. He was somebody very mysterious indeed ; but our author has taken care, after the manner of her sex, to

make a very pretty fellow of him, and to dress him in the most becoming costumes possible.

* * * * *

The individual in tight boots and a rolling collar, with the copious golden locks, and the solemn blue eyes, who had just gazed on Spiridion, and inspired him with such a feeling of tender awe, is a much more important personage than the reader might suppose at first sight. This beautiful, mysterious, dandy ghost, whose costume, with a true woman's coquetry, Madame Dudevant has so rejoiced to describe—is her religious type, a mystical representation of Faith struggling up towards Truth, through superstition, doubt, fear, reason,—in tight inexpressibles, with “a belt such as is worn by the old German students.” You will pardon me for treating such an awful person as this somewhat lightly; but there is always, I think, such a dash of the ridiculous in the French sublime, that the critic should try and do justice to both, or he may fail in giving a fair account of either. This character of Hebronius, the type of Mrs. Sand's convictions—if convictions they may be called—or, at least, the allegory under which her doubts are represented, is, in parts, very finely

drawn; contains many passages of truth, very deep and touching, by the side of others so entirely absurd and unreasonable, that the reader's feelings are continually swaying between admiration and something very like contempt—always in a kind of wonder at the strange mixture before him. But let us hear Madame Sand:—

“Peter Hebronius,” says our author, “was not originally so named. His real name was Samuel. He was a Jew, and born in a little village in the neighbourhood of Innspruck. His family, which possessed a considerable fortune, left him, in his early youth, completely free to his own pursuits. From infancy he had shewn that these were serious. He loved to be alone; and passed his days, and sometimes his nights, wandering among the mountains and valleys in the neighbourhood of his birth-place. He would often sit by the brink of torrents, listening to the voice of their waters, and endeavouring to penetrate the meaning which Nature had hidden in those sounds. As he advanced in years his inquiries became more curious and more grave. It was necessary that he should receive a solid education, and his parents sent him to study in the German universities. Luther had been dead only

a century, and his words and his memory still lived in the enthusiasm of his disciples. The new faith was strengthening the conquests it had made; the Reformers were as ardent as in the first days, but their ardour was more enlightened and more measured. Proselytism was still carried on with zeal, and new converts were made every day. In listening to the morality and to the dogmas which Lutheranism had taken from Catholicism, Samuel was filled with admiration. His bold and sincere spirit instantly compared the doctrines which were now submitted to him, with those in the belief of which he had been bred; and, enlightened by the comparison, was not slow to acknowledge the inferiority of Judaism. He said to himself, that a religion made for a single people, to the exclusion of all others,—which only offered a barbarous justice for rule of conduct,—which neither rendered the present intelligible or satisfactory, and left the future uncertain,—could not be that of noble souls and lofty intellects; and that he could not be the God of truth who had dictated, in the midst of thunder, his vacillating will, and had called to the performance of his narrow wishes the slaves of a vulgar terror. Always conversant with himself,

Samuel, who had spoken what he thought, now performed what he had spoken; and, a year after his arrival in Germany, solemnly abjured Judaism, and entered into the bosom of the reformed Church. As he did not wish to do things by halves, and desired as much as was in him to put off the old man and lead a new life, he changed his name of Samuel to that of Peter. Some time passed, during which he strengthened and instructed himself in his new religion. Very soon he arrives at the point of searching for objections to refute, and adversaries to overthrow. Bold and enterprising, he went at once to the strongest, and Bossuet was the first Catholic author that he set himself to read. He commenced with a kind of disdain; believing that the faith which he had just embraced contained the pure truth, he despised all the attacks which could be made against it, and laughed already at the irresistible arguments which he was to find in the works of the Eagle of Meaux. But his mistrust and irony soon gave place to wonder first, and then to admiration: he thought that the cause pleaded by such an advocate must, at least, be respectable; and, by a natural transition, came to think that great geniuses would only devote them-

selves to that which was great. He then studied Catholicism with the same ardour and impartiality which he had bestowed on Lutheranism. He went into France to gain instruction from the professors of the Mother Church, as he had from the Doctors of the reformed creed in Germany. He saw Arnauld, Fenelon, that second Gregory of Nazianzen, and Bossuet himself. Guided by these masters, whose virtues made him appreciate their talents the more, he rapidly penetrated to the depth of the mysteries of the Catholic doctrine and morality. He found, in this religion, all that had for him constituted the grandeur and beauty of Protestantism,—the dogmas of the Unity and Eternity of God, which the two religions had borrowed from Judaism; and, what seemed the natural consequence of the last doctrine—a doctrine, however, to which the Jews had not arrived—the doctrine of the immortality of the soul; free will in this life; in the next, recompense for the good, and punishment for the evil. He found, more pure, perhaps, and more elevated in Catholicism than in Protestantism, that sublime morality which preaches equality to man, fraternity, love, charity, renouncement of self, devotion to your

neighbour : Catholicism, in a word, seemed to possess that vast formula, and that vigorous unity, which Lutheranism wanted. The latter had, indeed, in its favour, the liberty of inquiry, which is also a want of the human mind; and had proclaimed the authority of individual reason: but it had so lost that which is the necessary basis and vital condition of all revealed religion—the principle of infallibility; because nothing can live except in virtue of the laws that presided at its birth; and, in consequence, one revelation cannot be continued and confirmed without another. Now, infallibility is nothing but revelation continued by God, or the Word, in the person of his vicars. * * *

“At last, after much reflection, Hebroni^{us} acknowledged himself entirely and sincerely convinced, and received baptism from the hands of Bossuet. He added the name of Spiridion to that of Peter, to signify that he had been twice enlightened by the Spirit. Resolved thenceforward to consecrate his life to the worship of the new God who had called him to Him, and to the study of His doctrines, he passed into Italy, and, with the aid of a large fortune, which one of his uncles, a

Catholic like himself, had left to him, he built this convent, where we now are."

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A friend of mine, who has just come from Italy, says that he has there left Messrs. Sp——r P——l and W. Dr——d, who were the lights of the great church in Newman-street, who were themselves apostles, and declared and believed that every word of nonsense which fell from their lips was a direct spiritual intervention. These gentlemen have become Puseyites already, and are, my friend states, in the high way to Catholicism. Madame Sand herself was a Catholic sometime since: having been converted to that faith along with M. N——, of the Academy of Music; Mr. L——, the piano-forte player; and one or two other chosen individuals, by the famous Abbé de la M——. Abbé de la M—— (so told me, in the Diligence, a priest, who read his breviary and gossiped alternately very curiously and pleasantly) is himself an *ame perdue*: the man spoke of his brother clergyman with actual horror; and it certainly appears that the Abbé's works of conversion have not prospered; for Madame Sand having brought her hero (and herself, as we may presume) to the point of Catho-

licism, proceeds directly to dispose of that as she has done of Judaism and Protestantism, and will not leave, of the whole fabric of Christianity, a single stone standing.

I think the fate of our English Newman-street apostles, and of M. de la M——, the mad priest, and his congregation of mad converts, should be a warning to such of us as are inclined to dabble in religious speculations; for, in them, as in all others, our flighty brains soon lose themselves, and we find our reason speedily lying prostrate at the mercy of our passions; and I think that Madame Sand's novel of Spiridion may do a vast deal of good, and bears a good moral with it; though not such an one, perhaps, as our fair philosopher intended. For anything he learned, Samuel-Peter-Spiridion-Hebronius might have remained a Jew from the beginning to the end. Wherefore be in such a hurry to set up new faiths? Wherefore, Madame Sand, try and be so preternaturally wise? Wherefore be so eager to jump out of one religion, for the purpose of jumping into another? See what good this philosophical friskiness has done you, and on what sort of ground you are come at last. You are so wonderfully sagacious, that you

flounder in mud at every step; so amazingly clear-sighted, that your eyes cannot see an inch before you, having put out, with that extinguishing genius of yours, every one of the lights that are sufficient for the conduct of common men. And for what? Let our friend Spiridion speak for himself. After setting up his convent, and filling it with monks, who entertain an immense respect for his wealth and genius, Father Hebronius, unanimously elected prior, gives himself up to farther studies, and leaves his monks to themselves. Industrious and sober as they were, originally, they grow quickly intemperate and idle; and Hebronius, who does not appear among his flock until he has freed himself of the Catholic religion, as he has of the Jewish and the Protestant, sees, with dismay, the evil condition of his disciples, and regrets, too late, the precipitancy by which he renounced, then and for ever, Christianity. "But, as he had no new religion to adopt in its place, and as, grown more prudent and calm, he did not wish to accuse himself unnecessarily, once more, of inconstancy and apostacy, he still maintained all the exterior forms of the worship which inwardly he had abjured. But it was not enough for him to

have quitted error, it was necessary to discover truth. But Hebronius had well look round to discover it; he could not find anything that resembled it. Then commenced for him a series of sufferings, unknown and terrible. Placed face to face with doubt, this sincere and religious spirit was frightened at its own solitude; and as it had no other desire nor aim on earth than truth, and nothing else here below interested it, he lived absorbed in his own sad contemplations, looking ceaselessly into the vague that surrounded him like an ocean without bounds, and seeing the horizon retreat and retreat as ever he wished to near it. Lost in this immense uncertainty, he felt as if attacked by vertigo, and his thoughts whirled within his brain. Then, fatigued with his vain toils and hopeless endeavours, he would sink down depressed, unmanned, life-wearied, only living in the sensation of that silent grief which he felt and could not comprehend."

It is a pity that this hapless Spiridion, so eager in his passage from one creed to another, and so loud in his profession of the truth, wherever he fancied that he had found it, had not waited a little, before he avowed himself either Catholic or

Protestant, and implicated others in errors and follies which might, at least, have been confined to his own bosom, and there have lain comparatively harmless. In what a pretty state, for instance, will Messrs. Dr——d and P——l have left their Newman-street congregation, who are still plunged in their old superstitions, from which their spiritual pastors and masters have been set free! In what a state, too, do Mrs. Sand and her brother and sister philosophers, Templars, Saint Simonians, Fournierites, Lerouxites, or whatever the sect may be, leave the unfortunate people who have listened to their doctrines, and who have not the opportunity, or the fiery versatility of belief, which carries their teachers from one creed to another, leaving only exploded lies and useless recantations behind them! I wish the State would make a law that one individual should not be allowed to preach more than one doctrine in his life; or, at any rate, should be soundly corrected for every change of creed. How many charlatans would have been silenced,—how much conceit would have been kept within bounds,—how many fools, who are dazzled by fine sentences, and made drunk by declamation, would have remained quiet and sober.

in that quiet and sober way of faith which their fathers held before them. However, the reader will be glad to learn that, after all his doubts and sorrows, Spiridion does discover the truth (*the* truth, what a wise Spiridion!), and some discretion with it; for, having found among his monks, who are dissolute, superstitious—and all hate him—one only being, Fulgentius, who is loving, candid, and pious, he says to him —“ If you were like myself, if the first want of your nature were, like mine, to know, I would, without hesitation, lay bare to you my entire thoughts. I would make you drink the cup of truth, which I myself have filled with so many tears, at the risk of intoxicating you with the draught. But it is not so, alas! you are made to love rather than to know, and your heart is stronger than your intellect. You are attached to Catholicism,—I believe so, at least,—by bonds of sentiment which you could not break without pain, and which, if you were to break, the truth which I could lay bare to you in return, would not repay you for what you had sacrificed. Instead of exalting, it would crush you, very likely. It is a food too strong for ordinary men, and which, when it does not revivify, smothers. I will not, then,

reveal to you this doctrine, which is the triumph of my life, and the consolation of my last days; because it might, perhaps, be for you only a cause of mourning and despair. * * *

Of all the works which my long studies have produced, there is one alone which I have not given to the flames; for it alone is complete. In that you will find me entire, and there LIES THE TRUTH. And, as the sage has said you must not bury your treasures in a well, I will not confide mine to the brutal stupidity of these monks. But as this volume should only pass into hands worthy to touch it, and be laid open for eyes that are capable of comprehending its mysteries, I shall exact from the reader one condition, which, at the same time, shall be a proof: I shall carry it with me to the tomb, in order that he who one day shall read it, may have courage enough to brave the vain terrors of the grave, in searching for it amid the dust of my sepulchre. As soon as I am dead, therefore, place this writing on my breast. * * *

Ah! when the time comes for reading it, I think my withered heart will spring up again, as the frozen grass at the return of the sun, and that, from the midst of its infinite transformations, my

spirit will enter into immediate communication with thine!"

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Does not the reader long to be at this precious manuscript, which contains THE TRUTH; and ought he not to be very much obliged to Mrs. Sand, for being so good as to print it for him? We leave all the story aside:—how Fulgentius had not the spirit to read the manuscript, but left the secret to Alexis; how Alexis, a stern, old, philosophical, unbelieving monk, as ever was, tried in vain to lift the gravestone, but was taken with fever, and obliged to forego the discovery; and how, finally, Angel, his disciple, a youth amiable and innocent as his name, was the destined person who brought the long-buried treasure to light. Trembling and delighted, the pair read this tremendous MANUSCRIPT OF SPIRIDION.

Will it be believed, that of all the dull, vague, windy documents that mortal ever set eyes on, this is the dullest? If this be absolute truth, *à quoi bon* search for it, since we have long, long had the jewel in our possession, or since, at least, it has been held up as such by every sham philosopher who has had a mind to pass off his wares on the public? Hear Spiridion:—

“How much have I wept, how much have I suffered, how much have I prayed, how much have I laboured, before I understood the cause and the aim of my passage on this earth! After many incertitudes, after much remorse, after many scruples, *I have comprehended that I was a martyr!*—But why my martyrdom? said I; what crime did I commit before I was born, thus to be condemned to labour and groaning, from the hour when I first saw the day, up to that when I am about to enter into the night of the tomb?

“At last, by dint of imploring God—by dint of inquiry into the history of man, a ray of the truth has descended on my brow, and the shadows of the past have melted from before my eyes. I have lifted a corner of the curtain: I have seen enough to know that my life, like that of the rest of the human race, has been a series of necessary errors, yet, to speak more correctly, of incomplete truths, conducting, more or less, slowly and directly, to absolute truth and ideal perfection. But when will they rise on the face of the earth—when will they issue from the bosom of the Divinity—those generations who shall salute the august countenance of truth, and proclaim the reign of the

ideal on earth? I see well how humanity marches, but I neither can see its cradle nor its apotheosis. Man seems to me a transitory race, between the beast and the angel; but I know not how many centuries have been required, that he might pass from the *state of brute to the state of man*, and *I cannot tell how many ages are necessary that he may pass from the state of man to the state of angel!*

“ Yet I hope, and I feel within me, at the approach of death, that which warns me that great destinies await humanity. In this life all is over for me. Much have I striven, to advance but little: I have laboured without ceasing, and have done almost nothing. Yet, after pains immeasurable, I die content, for I know that I have done all I could, and am sure that the little I have done will not be lost.

“ What, then, have I done? this wilt thou demand of me, man of a future age, who will seek for truth in the testaments of the past. Thou who wilt be no more Catholic — no more Christian, thou wilt ask of the poor monk, lying in the dust, an account of his life and death. Thou wouldst know wherefore were his vows, why his austerities, his labours, his retreat, his prayers?

“ You who turn back to me, in order that I may guide you on your road, and that you may arrive more quickly at the goal which it has not been my lot to attain, pause, yet, for a moment, and look upon the past history of humanity. You will see that its fate has been ever to choose between the least of two evils, and ever to commit great faults, in order to avoid others still greater. You will see * * * on one side, the heathen mythology, that debased the spirit, in its efforts to deify the flesh; the austere Christian principle, that debased the flesh too much, in order to raise the worship of the spirit. You will see, afterwards, how the religion of Christ embodies itself in a church, and raises itself a generous democratic power against the tyranny of princes. Later still, you will see how that power has attained its end, and passed beyond it. You will see it, having chained and conquered princes, league itself with them, in order to oppress the people, and seize on temporal power. Schism, then, raises up against it the standard of revolt, and preaches the bold and legitimate principle of liberty of conscience: but, also, you will see how this liberty of conscience brings religious anarchy in its train; or,

worse still, religious indifference and disgust. And if your soul, shattered in the tempestuous changes which you behold humanity undergoing, would strike out for itself a passage through the rocks, amidst which, like a frail bark, lies tossing trembling truth, you will be embarrassed to choose between the new philosophers—who, in preaching tolerance, destroy religious and social unity—and the last Christians, who, to preserve society, that is, religion and philosophy, are obliged to brave the principle of toleration. Man of truth! to whom I address, at once, my instruction and my justification, at the time when you shall live, the science of truth, no doubt, will have advanced a step. Think, then, of all your fathers have suffered, as, bending beneath the weight of their ignorance and uncertainty, they have traversed the desert across which, with so much pain, they have conducted thee! And if the pride of thy young learning shall make thee contemplate the petty strifes in which our life has been consumed, pause and tremble, as you think of that which is still unknown to yourself, and of the judgment that your descendants will pass on you. Think of this, and learn to respect all those who, seeking their way

in all sincerity, have wandered from the path, frightened by the storm, and sorely tried by the severe hand of the All-Powerful. Think of this, and prostrate yourself; for all these, even the most mistaken among them, are saints and martyrs.

“Without their conquests and their defeats, thou wert in darkness still. Yes, their failures, their errors even, have a right to your respect; for man is weak. * * * Weep, then, for us obscure travellers—unknown victims, who, by our mortal sufferings and unheard-of labours, have prepared the way before you. Pity me, who, having passionately loved justice, and perseveringly sought for truth, only opened my eyes to shut them again for ever, and saw that I had been in vain endeavouring to support a ruin, to take refuge in a vault of which the foundations were worn away.” * * *

The rest of the book of Spiridion is made up of a history of the rise, progress, and (what our philosopher is pleased to call) decay of Christianity—of an assertion, that the “Doctrine of Christ is incomplete;” that “Christ may, nevertheless, take his place in the Pantheon of divine men!” and of a long, disgusting, absurd, and im-

pious vision, in which the Saviour, Moses, David, and Elijah are represented, and in which Christ is made to say—“*We are all Messiahs*, when we wish to bring the reign of truth upon earth; we are all Christs, when we suffer for it!”

And this is the ultimatum, the supreme secret, the absolute truth, and it has been published by Mrs. Sand, for so many Napoleons per sheet, in the “*Revue des Deux Mondes*,” and the *Deux Mondes* are to abide by it for the future. After having attained it, are we a whit wiser? “Man is between and angel and a beast: I don’t know how long it is since he was a brute—I can’t say how long it will be before he is an angel.” Think of people living by their wits, and living by such a wit as this! Think of the state of mental debauch and disease which must have been passed through, ere such words could be written, and could be popular!

When a man leaves our dismal, smoky, London atmosphere, and breathes, instead of coal-smoke and yellow fog, this bright, clear, French air, he is quite intoxicated by it at first, and feels a glow in his blood, and a joy in his spirits, which scarcely thrice in a year, and then only at a distance from

London, he can attain in England. Is the intoxication, I wonder, permanent among the natives? and may we not account for the ten thousand frantic freaks of these people by the peculiar influence of French air and sun? The philosophers are from night to morning drunk, the politicians are drunk, the literary men reel and stagger from one absurdity to another, and how shall we understand their vagaries? Let us suppose, charitably, that Madame Sand had inhaled a more than ordinary quantity of this laughing gas when she wrote for us this precious manuscript of "Spiridion." That great destinies are in prospect for the human race, we may fancy, without her ladyship's word for it: but, more liberal than she, and having a little retrospective charity, as well as that easy prospective benevolence which Mrs. Sand adopts, let us try and think there is some hope for our fathers (who were nearer brutality than ourselves, according to the Sandean creed), or else there is a very poor chance for us, who, great philosophers as we are, are yet, alas! far removed from that angelic consummation which all must wish for so devoutly. She cannot say—is it not extraordinary?—how many centuries have been necessary before man

could pass from the brutal state to his present condition, or how many ages will be required ere we may pass from the state of man to the state of angel! What the deuce is the use of chronology or philosophy?—We were beasts, and we can't tell when our tails dropped off: we shall be angels; but when our wings are to begin to sprout, who knows? In the mean time, O man of genius, follow our counsel: lead an easy life, don't stick at trifles; never mind about *duty*, it is only made for slaves; if the world reproach you, reproach the world in return, you have a good loud tongue in your head; if your strait-laced morals injure your mental respiration, fling off the old-fashioned stays, and leave your free limbs to rise and fall as Nature pleases; and when you have grown pretty sick of your liberty, and yet unfit to return to restraint, curse the world, and scorn it, and be miserable, like my Lord Byron and other philosophers of his kidney; or else mount a step higher, and, with conceit still more monstrous, and mental vision still more wretchedly debauched and weak, begin suddenly to find yourself afflicted with a maudlin compassion for the human race, and a desire to set them right after your own fashion. There is the

quarrelsome stage of drunkenness, when a man can as yet walk and speak, when he can call names, and fling plates and wine-glasses at his neighbour's head with a pretty good aim; after this comes the pathetic stage, when the patient becomes wondrous philanthropic, and weeps wildly, as he lies in the gutter, and fancies he is at home in bed—where he ought to be: but this is an allegory.

I don't wish to carry this any farther, or to say a word in defence of the doctrine which Mrs. Dudevant has found "incomplete;"—here, at least, is not the place for discussing its merits, any more than Mrs. Sand's book was the place for exposing, forsooth, its errors: our business is only with the day and the new novels, and the clever or silly people who write them. O! if they but knew their places, and would keep to them, and drop their absurd philosophical jargon! Not all the big words in the world can make Mrs. Sand talk like a philosopher: when will she go back to her old trade, of which she was the very ablest practitioner in France?

I should have been glad to give some extracts from the dramatic and descriptive parts of the

novel, that cannot, in point of style and beauty, be praised too highly. One must suffice,—it is the descent of Alexis to seek that unlucky manuscript, “Spiridion.”

“It seemed to me,” he begins, “that the descent was eternal; and that I was burying myself in the depths of Erebus: at last, I reached a level place,—and I heard a mournful voice deliver these words, as it were, to the secret centre of the earth—‘*He will mount that ascent no more!*’—Immediately I heard arise towards me, from the depth of invisible abysses, a myriad of formidable voices united in a strange chant—‘*Let us destroy him! Let him be destroyed! What does he here among the dead? Let him be delivered back to torture! Let him be given again to life!*’

“Then a feeble light began to pierce the darkness, and I perceived that I stood on the lowest step of a staircase, vast as the foot of a mountain. Behind me were thousands of steps of lurid iron; before me, nothing but a void—an abyss, and ether; the blue gloom of midnight beneath my feet, as above my head. I became delirious, and quitting that staircase, which methought it was impossible for me to reascend, I sprung forth into

the void with an execration. But, immediately, when I had uttered the curse, the void began to be filled with forms and colours, and I presently perceived that I was in a vast gallery, along which I advanced, trembling. There was still darkness round me; but the hollows of the vaults gleamed with a red light, and shewed me the strange and hideous forms of their building. * * * I did not distinguish the nearest objects; but those towards which I advanced assumed an appearance more and more ominous, and my terror increased with every step I took. The enormous pillars which supported the vault, and the tracery thereof itself, were figures of men, of supernatural stature, delivered to tortures without a name. Some hung by their feet, and, locked in the coils of monstrous serpents, clenched their teeth in the marble of the pavement; others, fastened by their waists, were dragged upwards, these by their feet, those by their heads, towards capitals, where other figures stooped towards them, eager to torment them. Other pillars, again, represented a struggling mass of figures devouring one another; each of which only offered a trunk severed to the knees or to the shoulders, the fierce heads whereof retained life

enough to seize and devour that which was near them. There were some who, half hanging down, agonized themselves by attempting, with their upper limbs, to flay the lower moiety of their bodies, which drooped from the columns, or were attached to the pedestals; and others, who, in their fight with each other, were dragged along by morsels of flesh,—grasping which, they clung to each other with a countenance of unspeakable hate and agony. Along, or rather in place of, the frieze, there were on either side a range of unclean beings, wearing the human form, but of a loathsome ugliness, busied in tearing human corpses to pieces—in feasting upon their limbs and entrails. From the vault, instead of bosses and pendants, hung the crushed and wounded forms of children; as if to escape these eaters of man's flesh, they would throw themselves downwards, and be dashed to pieces on the pavement. * * * The silence and motionlessness of the whole added to its awfulness. I became so faint with terror, that I stopped, and would fain have returned. But at that moment I heard, from the depths of the gloom through which I had passed, confused noises, like those of a multitude on its march.

And the sounds soon became more distinct, and the clamour fiercer, and the steps came hurrying on tumultuously—at every new burst nearer, more violent, more threatening. I thought that I was pursued by this disorderly crowd; and I strove to advance, hurrying into the midst of those dismal sculptures. Then it seemed as if those figures began to heave,—and to sweat blood,—and their beady eyes to move in their sockets. At once I beheld that they were all looking upon me, that they were all leaning towards me,—some with frightful derision, others with furious aversion. Every arm was raised against me, and they made as though they would crush me with the quivering limbs they had torn one from the other.” * * *

It is, indeed, a pity that the poor fellow gave himself the trouble to go down into damp, unwholesome graves, for the purpose of fetching up a few trumpery sheets of manuscript; and if the public has been rather tired with their contents, and is disposed to ask why Mrs. Sand’s religious or irreligious notions are to be brought forward to people who are quite satisfied with their own, we can only say that this lady is the representative of a vast class of her countrymen, whom the wits and

philosophers of the eighteenth century have brought to this condition. The leaves of the Diderot and Rousseau tree have produced this goodly fruit : here it is, ripe, bursting, and ready to fall ;—and how to fall ? Heaven send that it may drop easily, for all can see that the time is come.

THE CASE OF PEYTEL :

IN A LETTER TO EDWARD BRIEFLESS, ESQUIRE, OF PUMP-COURT,
TEMPLE.

Paris, November, 1839.

MY DEAR BRIEFLESS,—Two months since, when the act of accusation first appeared, containing the sum of the charges against Sebastian Peytel, all Paris was in a fervour on the subject. The man's trial speedily followed, and kept for three days the public interest wound up to a painful point. He was found guilty of double murder at the beginning of September ; and, since that time, what with Maroto's disaffection, and Turkish news, we have had leisure to forget Monsieur Peytel, and to occupy ourselves with *τι νεον*. Perhaps Monsieur de Balzac helped to smother what little sparks of interest might still have remained for the murderous notary. Balzac put forward a letter in his favour, so very long, so very dull, so very pompous, promising so much, and performing so little, that the

Parisian public gave up Peytel and his case altogether ; nor was it until to-day that some small feeling was raised concerning him, when the newspapers brought the account how Peytel's head had been cut off, at Bourg.

He had gone through the usual miserable ceremonies and delays which attend what is called, in this country, the march of justice. He had made his appeal to the Court of Cassation, which had taken time to consider the verdict of the Provincial Court, and had confirmed it. He had made his appeal for mercy ; his poor sister coming up all the way from Bourg (a sad journey, poor thing !) to have an interview with the King, who had refused to see her. Last Monday morning, at nine o'clock, an hour before Peytel's breakfast, the Greffier of Assize Court, in company with the Curé of Bourg, waited on him, and informed him that he had only three hours to live. At twelve o'clock, Peytel's head was off his body : an executioner from Lyons had come over the night before, to assist the professional throat-cutter of Bourg.

I am not going to entertain you with any sentimental lamentations for this scoundrel's fate, or to declare my belief in his innocence, as Monsieur

de Balzac has done. As far as moral conviction can go, the man's guilt is pretty clearly brought home to him. But any man who has read the "*Causes Célèbres*," knows that men have been convicted and executed upon evidence ten times more powerful than that which was brought against Peytel. His own account of his horrible case may be true; there is nothing adduced in the evidence which is strong enough to overthrow it. It is a serious privilege, God knows, that society take upon itself, at any time, to deprive one of God's creatures of existence. But when the slightest doubt remains, what a tremendous risk does it incur! In England, thank Heaven, the law is more wise and more merciful: an English jury would never have taken a man's blood upon such testimony; an English judge and crown-advocate would never have acted as these Frenchmen have done; the latter inflaming the public mind by exaggerated appeals to their passions; the former seeking, in every way, to draw confessions from the prisoner, to perplex and confound him, to do away, by fierce cross-questioning and bitter remarks from the bench, with any effect that his testimony might have on the jury. I don't mean

to say that judges and lawyers have been more violent and inquisitorial against the unhappy Peytel than against any one else ; it is the fashion of the country : a man is guilty until he proves himself to be innocent ; and to batter down his defence, if he have any, there are the lawyers, with all their horrible ingenuity, and their captivating passionate eloquence. It is hard thus to set the skilful and tried champions of the law against men unused to this kind of combat ; nay, give a man all the legal aid that he can purchase or procure, still, by this plan, you take him at a cruel, unmanly disadvantage : he has to fight against the law, clogged with the dreadful weight of his presupposed guilt. Thank God that, in England, things are not managed so.

However, I am not about to entertain you with ignorant disquisitions about the law. Peytel's case may, nevertheless, interest you ; for the tale is a very stirring and mysterious one ; and you may see how easy a thing it is for a man's life to be talked away in France, if ever he should happen to fall under the suspicion of a crime. The French "*acte d'accusation*" begins in the following manner :—

“Of all the events which, in these latter times, have afflicted the department of the Ain, there is none which has caused a more profound and lively sensation than the tragical death of the lady, Félicité Alcazar, wife of Sebastian Benedict Peytel, notary, at Belley. At the end of October, 1838, Madame Peytel quitted that town, with her husband, and their servant, Louis Rey, in order to pass a few days at Macon : at midnight, the inhabitants of Belley were suddenly awakened by the arrival of Monsieur Peytel, by his cries, and by the signs which he exhibited of the most lively agitation : he implored the succours of all the physicians in the town ; knocked violently at their doors ; rung at the bells of their houses with a sort of phrenzy, and announced that his wife, stretched out, and dying, in his carriage, had just been shot, on the Lyons road, by his domestic, whose life Peytel himself had taken.

“At this recital a number of persons assembled, and what a spectacle was presented to their eyes.

“A young woman lay at the bottom of a carriage, deprived of life ; her whole body was wet, and seemed as if it had just been plunged into the water. She appeared to be severely wounded

in the face ; and her garments, which were raised up, in spite of the cold and rainy weather, left the upper part of her knees almost entirely exposed. At the sight of this half-naked and inanimate body, all the spectators were affected. People said that the first duty to pay to a dying woman, was, to preserve her from the cold, to cover her. A physician examined the body ; he declared that all remedies were useless ; that Madame Peytel was dead and cold.

“The entreaties of Peytel were redoubled ; he demanded fresh succours, and, giving no heed to the fatal assurance which had just been given him, required that all the physicians in the place should be sent for. A scene so strange and so melancholy ; the incoherent account given by Peytel, of the murder of his wife ; his extraordinary movements ; and the avowal which he continued to make, that he had despatched the murderer, Rey, with strokes of his hammer, excited the attention of Lieutenant Wolf, commandant of gendarmes : that officer gave orders for the immediate arrest of Peytel ; but the latter threw himself into the arms of a friend, who interceded for him, and begged

the police, not immediately to seize upon his person.

“The corpse of Madame Peytel was transported to her apartment; the bleeding body of the domestic was, likewise, brought from the road, where it lay; and Peytel, asked to explain the circumstance, did so.” * * *

Now, as there is little reason to tell the reader, when an English counsel has to prosecute a prisoner, on the part of the Crown, for a capital offence, he produces the articles of his accusation in the most moderate terms, and especially warns the jury to give the accused person the benefit of every possible doubt that the evidence may give, or may leave. See how these things are managed in France, and how differently the French counsel for the Crown sets about his work.

He first prepares his act of accusation, the opening of which we have just read; it is published six days before the trial, so that an unimpassioned, unprejudiced jury has ample time to study it, and to form its opinions accordingly, and to go into court with a happy, just prepossession against the prisoner.

Read the first part of the Peytel act of accusa-

tion; it is as turgid and declamatory as a bad romance; and as inflated as a newspaper document, by an unlimited penny-a-liner:—"The department of the Ain is in a dreadful state of excitement; the inhabitants of Belley come trooping from their beds,—and what a sight do they behold;—a young woman at the bottom of a carriage, *toute ruisselante*, just out of a river; her garments, in spite of the cold and rain, raised, so as to leave the upper part of her knee entirely exposed, at which all the beholders were affected, and cried, that the *first duty* was to cover her from the cold." This settles the case at once; the first duty of a man is to cover the legs of the sufferer; the second to call for help. The eloquent Substitut du Procureur du Roi has prejudged the case, in the course of a few sentences. He is putting his readers, among whom his future jury is to be found, into a proper state of mind; he works on them with pathetic description, just as a romance writer would: the rain pours in torrents; it is a dreary evening in November; the young creature's situation is neatly described; the distrust which entered into the breast of the keen old officer of gendarmes strongly painted, the suspicions

which might, or might not, have been entertained by the inhabitants, eloquently argued. How did the advocate know that the people had such? did all the by-standers say aloud, "I suspect that this is a case of murder, by Monsieur Peytel, and that his story about the domestic is all deception?" or did they go off to the mayor, and register their suspicion? or was the advocate there to hear them? Not he; but he paints you the whole scene, as though it had existed, and gives full accounts of suspicions, as if they had been facts, positive, patent, staring, that everybody could see and swear to.

Having thus primed his audience, and prepared them for the testimony of the accused party, "Now," says he, with a fine show of justice, "let us hear Monsieur Peytel;" and that worthy's narrative is given as follows:—

"He said that he had left Macon on the 31st October, at eleven o'clock in the morning, in order to return to Belley, with his wife and servant. The latter drove, or led, an open car; he himself was driving his wife in a four-wheeled carriage, drawn by one horse: they reached Bourg at five o'clock in the evening; left it at seven, to sleep at Pont

d'Ain, where they did not arrive before midnight. During the journey, Peytel thought he remarked that Rey had slackened his horse's pace. When they alighted at the inn, Peytel bade him deposit in his chamber 7,500 francs, which he carried with him; but the domestic refused to do so, saying that the inn gates were secure, and there was no danger. Peytel was, therefore, obliged to carry his money up stairs himself. The next day, the 1st November, they set out on their journey again, at nine o'clock in the morning; Louis did not come, according to custom, to take his master's orders. They arrived at Tenay about three, stopped there a couple of hours to dine, and it was eight o'clock when they reached the bourg of Rossillon, where they waited half an hour to bait the horses.

“As they left Rossillon, the weather became bad, and the rain began to fall: Peytel told his domestic to get a covering for the articles in the open chariot; but Rey refused to do so, adding, in an ironical tone, that the weather was fine. For some days past, Peytel had remarked that his servant was gloomy, and scarcely spoke at all.

“After they had gone about 500 paces beyond

the bridge of Andert, that crosses the river Furans, and ascended to the least steep part of the hill of Darde, Peytel cried out to his servant, who was seated in the car, to come down from it, and finish the ascent on foot.

“At this moment a violent wind was blowing from the south, and the rain was falling heavily : Peytel was seated back in the right corner of the carriage, and his wife, who was close to him, was asleep, with her head on his left shoulder. All of a sudden he heard the report of a fire-arm (he had seen the light of it at some paces’ distance), and Madame Peytel cried out, ‘My poor husband, take your pistols ;’ the horse was frightened, and began to trot. Peytel immediately drew a pistol, and fired, from the interior of the carriage, upon an individual whom he saw running by the side of the road.

“Not knowing, as yet, that his wife had been hit, he jumped out at one side of the carriage, while Madame Peytel descended from the other ; and he fired a second pistol at his domestic, Louis Rey, whom he had just recognised. Redoubling his pace, he came up with Rey, and struck him, from behind, a blow with the hammer. Rey

turned at this, and raised up his arm to strike his master with the pistol which he had just discharged at him ; but Peytel, more quick than he, gave the domestic a blow with the hammer, which felled him to the ground (he fell his face forwards), and then Peytel, bestriding the body, despatched him, although the brigand asked for mercy.

“ He now began to think of his wife ; and ran back, calling out her name repeatedly, and seeking for her, in vain, on both sides of the road. Arrived at the bridge of Andert, he recognised his wife, stretched in a field, covered with water, which bordered the Furans. This horrible discovery had so much the more astonished him, because he had no idea, until now, that his wife had been wounded : he endeavoured to draw her from the water ; and it was only after considerable exertions that he was enabled to do so, and to place her, with her face towards the ground, on the side of the road. Supposing that, here, she would be sheltered from any farther danger, and believing, as yet, that she was only wounded, he determined to ask for help at a lone house, situated on the road towards Rossillon ; and at this instant he perceived, without at all being able to

explain how, that his horse had followed him back to the spot, having turned back, of its own accord, from the road to Belley.

“The house at which he knocked was inhabited by two men, of the name Thannet, father and son, who opened the door to him, and whom he entreated to come to his aid, saying, that his wife had just been assassinated by his servant. The elder Thannet approached to, and examined the the body, and told Peytel that it was quite dead; he and his son took up the corpse, and placed it in the bottom of the carriage, which they all mounted themselves, and pursued their route to Belley. In order to do so, they had to pass by Rey’s body, on the road, which Peytel wished to crush under the wheels of his carriage. It was to rob him of 7,500 francs, said Peytel, that the attack had been made.”

Our friend, the Procureur’s Substitut, has dropped, here, the eloquent and pathetic style altogether, and only gives the unlucky prisoner’s narrative in the baldest and most unimaginative style. How is a jury to listen to such a fellow? they ought to condemn him, if but for making such an uninteresting statement. Why not have

helped poor Peytel with some of those rhetorical graces which have been so plentifully bestowed in the opening part of the act of accusation. He might have said :—

“Monsieur Peytel is an eminent notary, at Belley; he is a man distinguished for his literary and scientific acquirements; he has lived long in the best society of the capital; he had been but a few months married to that young and unfortunate lady, whose loss has plunged her bereaved husband into despair—almost into madness. Some early differences had marked, it is true, the commencement of their union; but these,—which, as can be proved by evidence, were almost all the unhappy lady’s fault,—had happily ceased, to give place to sentiments far more delightful and tender. Gentlemen, Madame Peytel bore, in her bosom, a sweet pledge of future concord between herself and her husband; in three brief months she was to become a mother.

“In the exercise of his honourable profession,—in which, to succeed, a man must not only have high talents, but undoubted probity,—and, gentlemen, Monsieur Peytel *did* succeed—*did* inspire respect and confidence, as you, his neighbours, well know;—

in the exercise, I say, of his high calling, Monsieur Peytel, towards the end of October last, had occasion to make a journey in the neighbourhood, and visit some of his many clients.

“ He travelled in his own carriage ; his young wife beside him : does this look like want of affection, gentlemen ? or is it not a mark of love—of love and paternal care, on his part, towards the being with whom his lot in life was linked,—the mother of his coming child,—the young girl, who had everything to gain from the union with a man of his attainments of intellect, his kind temper, his great experience, and his high position ? In this manner they travelled, side by side, lovingly together. Monsieur Peytel was not a lawyer merely ; but a man of letters and varied learning ; of the noble and sublime science of geology he was, especially, an ardent devotee.”

(Suppose, here, a short panegyric upon geology. Allude to the creation of this mighty world, and then, naturally, to the Creator. Fancy the conversations which Peytel, a religious man,* might have with his young wife, upon the subject.)

* He always went to mass ; it is in the evidence.

“Monsieur Peytel had lately taken into his service a man named Louis Rey: Rey was a foundling; and had passed many years in a regiment,—a school, gentlemen, where much besides bravery, alas! is taught; nay, where the spirit which familiarizes one with notions of battle and death, I fear, may familiarize one with ideas, too, of murder. Rey, a dashing reckless fellow, from the army, had lately entered Peytel's service; was treated by him with the most singular kindness; accompanied him (having charge of another vehicle) upon the journey before alluded to; and *knew that his master carried with him a considerable sum of money*; for a man like Rey, an enormous sum, 7,500 francs. At midnight, on the 1st of November, as Madame Peytel and her husband were returning home, an attack was made upon their carriage. Remember, gentlemen, the hour at which the attack was made; remember the sum of money that was in the carriage; and remember that the Savoy frontier *is within a league of the spot* where the desperate deed was done.”

Now, my dear Briefless, ought not Monsieur Procureur, in common justice to Peytel, after he had so eloquently proclaimed, not the facts, but

the suspicions, which weighed against that worthy, to have given a similar florid account of the prisoner's case ? Instead of this, you will remark, that it is the advocate's endeavour to make Peytel's statements as uninteresting in style as possible ; and then he demolishes them, in the following way :

“ Scarcely was Peytel's statement known, but the common sense of the public rose against it. Peytel had commenced his story upon the bridge of Andert, over the cold body of his wife. On the 2nd November he had developed it in detail, in the presence of the physicians, in the presence of the assembled neighbours—of the persons who, on the day previous only, were his friends. Finally, he had completed it in his interrogatories, his conversations, his writings, and letters to the magistrates ; and, everywhere, these words, repeated so often, were only received with a painful incredulity. The fact was, that, besides the singular character which Peytel's appearance, attitude, and talk had worn, ever since the event, there was, in his narrative, an inexplicable enigma ; its contradictions and impossibilities were such, that calm persons were revolted at it, and that even friendship itself refused to believe it.”

Thus, Mr. Attorney speaks not for himself alone, but for the whole French public, whose opinions, of course, he knows. Peytel's statement is discredited *everywhere*; the statement which he had made over the cold body of his wife—the monster! It is not enough simply to prove that the man committed the murder, but to make the jury violently angry against him, and cause them to shudder in the jury-box, as he exposes the horrid details of the crime.

“Justice,” goes on Mr. Substitute (who answers for the feelings of everybody), “*disturbed by the pre-occupations of public opinion*, commenced, without delay, the most active researches. The bodies of the victims were submitted to the investigations of men of art; the wounds and projectiles were examined: the place, where the event took place, explored with care. The morality of the authors of this frightful scene became the object of rigorous examination; the *exigences* of the prisoner, the forms affected by him, his calculated silence, and his answers, coldly insulting, were feeble obstacles; and justice at length arrived, by its prudence, and by the discoveries it made, to the most cruel point of certainty.” You see that a

man's demeanour is here made a crime against him ; and that Mr. Substitute wishes to consider him guilty, because he has actually the audacity to hold his tongue. Now follows a touching description of the domestic, Louis Rey :—

“ Louis Rey, a child of the Hospital at Lyons, was confided, at a very early age, to some honest country people, with whom he stayed until he entered the army. At their house, and during this long period of time, his conduct, his intelligence, and the sweetness of his manners, were such, that the family of his guardians became to him as an adopted family; and that his departure caused them the most sincere affliction. When Louis quitted the army, he returned to his benefactors, and was received as a son. They found him just as they had ever known him (I acknowledge that this pathos beats my humble defence of Rey entirely), except that he had learned to read and write; and the certificates of his commanders proved him to be a good and gallant soldier.

“ The necessity of creating some resources for himself, obliged him to quit his friends, and to enter the service of Monsieur de Montrichard, a

lieutenant of gendarmerie, from whom he received fresh testimonials of regard. Louis, it is true, might have a fondness for wine, and a passion for women ; but he had been a soldier, and these faults were, according to the witnesses, amply compensated for by his activity, his intelligence, and the agreeable manner in which he performed his service. In the month of July, 1839, Rey quitted, voluntarily, the service of M. de Montrichard ; and Peytel, about this period, meeting him at Lyons, did not hesitate to attach him to his service. Whatever may be the prisoner's present language, it is certain that, up to the day of Louis's death, he served Peytel with diligence and fidelity.

“ More than once his master and mistress spoke well of him. *Everybody* who has worked, or been at the house of Madame Peytel, has spoken in praise of his character ; and, indeed, it may be said, that these testimonials were general.

“ On the very night of the 1st of November, and immediately after the catastrophe, we remark how Peytel begins to make insinuations against his servant ; and how artfully, in order to render them more sure, he disseminates them through the different parts of his narrative. But, in the course

of the proceeding, these charges have met with a most complete denial. Thus we find the disobedient servant, who, at Pont d'Ain, refused to carry the money-chest to his master's room, under the pretext that the gates of the inn were closed securely, occupied with tending the horses, after their long journey: meanwhile Peytel was standing by, and neither master nor servant exchanged a word; and the witnesses, who beheld them both, have borne testimony to the zeal and care of the domestic.

“In like manner, we find that the servant, who was so remiss, in the morning, as to neglect to go to his master for orders, was ready for departure before seven o'clock, and had eagerly informed himself whether Monsieur and Madame Peytel were awake; learning, from the maid of the inn, that they had ordered nothing for their breakfast. This man, who refused to carry with him a covering for the car, was, on the contrary, ready to take off his own cloak, and with it shelter articles of small value; this man, who had been, for many days, so silent and gloomy, gave, on the contrary, many proofs of his gaiety—almost of his indiscretion, speaking, at all the inns, in terms of praise of his master and mistress. The waiter at the inn, at

Dauphin, says he was a tall young fellow, mild and good-natured; we talked, for some time, about horses, and such things; he seemed to be perfectly natural, and not preoccupied at all. At Pont d'Ain, he talked of his being a foundling; of the place where he had been brought up, and where he had served; and, finally, at Rossillon, an hour before his death, he conversed familiarly with the master of the port, and spoke on indifferent subjects.

“ All Peytel's insinuations against his servant had no other end than to shew, in every point of Rey's conduct, the behaviour of a man who was premeditating attack. Of what, in fact, does he accuse him? Of wishing to rob him of 7,500 francs, and of having had recourse to assassination, in order to effect the robbery. But, for a premeditated crime, consider what singular improvidence the person shewed who had determined on committing it; what folly and what weakness there is in the execution of it.

“ How many insurmountable obstacles are there in the way of committing and profiting by crime! On leaving Belley, Louis Rey, according to Peytel's statement, knowing that his master

would return with money, provided himself with a holster pistol, which Madame Peytel had once before perceived among his effects. In Peytel's cabinet there were some balls; four of these were found in Rey's trunk, on the 6th of November. And, in order to commit the crime, this domestic had brought away with him a pistol, and no ammunition! for Peytel has informed us, that Rey, an hour before his departure from Macon, purchased six balls at a gunsmith's. To gain his point, the assassin must immolate his victims; for this, he has only one pistol, knowing, perfectly well, that Peytel, in all his travels, had two on his person; knowing that, at a late hour of the night, his shot might fail of effect; and that, in this case, he would be left to the mercy of his opponent.

“The execution of the crime is, according to Peytel's account, still more singular. Louis does not get off the carriage, until Peytel tells him to descend. He does not think of taking his master's life until he is sure that the latter has his eyes open. It is dark, and the pair are covered in one cloak; and Rey only fires at them at six paces distance: he fires at hazard, without disquieting himself as to the choice of his victim; and the soldier,

who was bold enough to undertake this double murder, has not force nor courage to consummate it. He flies, carrying in his hand a useless whip, with a heavy mantle on his shoulders, in spite of the detonation of two pistols at his ears, and the rapid steps of an angry master in pursuit, which ought to have set him upon some better means of escape. And we find this man, full of youth and vigour, lying with his face to the ground, in the midst of a public road, falling without a struggle, or resistance, under the blows of a hammer !

“ And suppose the murderer had succeeded in his criminal projects, what fruit could he have drawn from them ?—Leaving, on the road, the two bleeding bodies ; obliged to lead two carriages at a time, for fear of discovery ; not able to return himself, after all the pains he had taken to speak, at every place at which they had stopped, of the money which his master was carrying with him ; too prudent to appear alone at Belley ; arrested at the frontier, by the excise officers, who would present an impassable barrier to him till morning,—what could he do, or hope to do ? The examination of the car has shewn that Rey, at the moment of the crime, had neither linen, nor clothes, nor

effects of any kind. There was found in his pockets, when the body was examined, no passport, nor certificate; one of his pockets contained a ball, of large calibre, which he had shewn, in play, to a girl, at the inn at Macon, a little horn-handled knife, a snuff-box, a little packet of gunpowder, and a purse, containing only a halfpenny and some string. Here is all the baggage, with which, after the execution of his homicidal plan, Louis Rey intended to take refuge in a foreign country.* Beside these absurd contradictions, there is another remarkable fact, which must not be passed over; it is this:—the pistol, found by Rey, is of an antique form, and the original owner of it has been found. He is a curiosity merchant, at Lyons; and, though he cannot affirm that Peytel was the person who bought this pistol of him, he perfectly recognises Peytel as having been a frequent customer at his shop!

“No, we may fearlessly affirm, that Louis Rey was not guilty of the crime which Peytel lays to his charge. If, to those who knew him, his mild and open disposition, his military career, modest and without a stain, the touching regrets of his

* This sentence is taken from another part of the acte d'accusation.

employers, are sufficient proofs of his innocence,—the calm and candid observer, who considers how the crime was conceived, was executed, and what consequences would have resulted from it, will likewise acquit him, and free him of the odious imputation which Peytel endeavours to cast upon his memory.

“ But justice has removed the veil, with which an impious hand endeavoured to cover itself. Already, on the night of the 1st of November, suspicion was awakened by the extraordinary agitation of Peytel; by those excessive attentions towards his wife, which came so late; by that excessive and noisy grief, and by those calculated bursts of sorrow, which are such as Nature does not exhibit. The criminal, whom the public conscience had fixed upon; the man whose frightful combinations have been laid bare, and whose falsehoods, step by step, have been exposed, during the proceedings previous to the trial; the murderer, at whose hands a heart-stricken family, and society at large, demands an account of the blood of a wife;—that murderer is Peytel!”

When, my dear Briefless, you are a judge (as I

make no doubt you will be, when you have left off the club all night, cigar-smoking of mornings, and reading novels in bed), will you ever find it in your heart to order a fellow-sinner's head off, upon such evidence as this? Because a romantic Substitute du Procureur du Roi chooses to compose and recite a little drama, and draw tears from juries, let us hope that severe Rhadamanthine judges are not to be melted by such trumpery. One wants but the description of the characters, to render the piece complete, as thus:—

Personnages.	Costumes.
Sebastien Peytel, Meurtrier.	<div> <div>Habillement</div> <div>complet de no-</div> <div>taire perfide : fi-</div> <div>gure pâle, barbe</div> <div>noire, cheveux</div> <div>noirs.</div> </div>
Louis Rey,	<div> <div> <div>Soldat retiré,</div> <div>bon, brave, franc,</div> <div>jovial, aimant le</div> <div>vin, les femmes,</div> <div>la gaieté, ses mai-</div> <div>tres surtout ; vrai</div> <div>Français, enfin.</div> </div> <div> <div>Costume ordi-</div> <div>naire ; il porte sur</div> <div>ses épaules une</div> <div>couverture de che-</div> <div>val.</div> </div> </div>
Wolff, Lieutenant de gendarmerie.	
Félicité d'Alcazar, Femme et victime de Peytel.	
Médecins, Villageois. Filles d'Auberge. Garçons d'Ecurie, &c. &c.	

La scene se passe sur le pont d'Andert, entre Macen et Belley. Il est minuit. La pluie tombe : les tonnerres grondent. La ciel est convert de nuages, et sillonné d'éclairs.

All these personages are brought into play in the Procureur's drama ; the villagers come in with their chorus ; the old lieutenant of gendarmes, with his suspicions ; Rey's frankness and gaiety, the romantic circumstances of his birth, his gallantry and fidelity, are all introduced, in order to form a contrast with Peytel, and to call down the jury's indignation against the latter. But are these proofs ? or anything like proofs ? And the suspicions, that are to serve instead of proofs, what are they ?

“ My servant, Louis Rey, was very sombre and reserved,” says Peytel ; “ he refused to call me in the morning, to carry my money-chest to my room, to cover the open car when it rained.” The Prosecutor disproves these, by stating, that Rey talked with the inn maids and servants, asked if his master was up, and stood in the inn-yard, grooming the horses, with his master by his side, neither speaking to the other. Might he not have talked to the maids, and yet been sombre when speaking to his master ? Might he not have neglected to

call his master, and yet have asked whether he was awake? Might he not have said that the inn gates were safe, out of hearing of the ostler witness? Mr. Substitute's answers to Peytel's statements are no answers at all. Every word Peytel said might be true, and yet Louis Rey might not have committed the murder; or every word might have been false, and yet Louis Rey might have committed the murder.

"Then," says Mr. Substitute, "how many obstacles are there to the commission of the crime? And these are—

"1. Rey provided himself with *one* holster pistol, to kill two people, knowing well that one of them had always a brace of pistols about him.

"2. He does not think of firing until his master's eyes are open: fires at six paces, not caring at whom he fires, and then runs away.

"3. He could not have intended to kill his master, because he had no passport in his pocket, and no clothes; and because he must have been detained at the frontier until morning; and because he would have had to drive two carriages, in order to avoid suspicion.

"4. And, a most singular circumstance, the

very pistol, which was found by his side, had been bought at the shop of a man at Lyons, who perfectly recognised Peytel as one of his customers, though he could not say he had sold that particular weapon to Peytel."

Does it follow, from this, that Louis Rey is not the murderer; much more, that Peytel is? Look at argument No. 1. Rey had no need to kill two people: he wanted the money, and not the blood. Suppose he had killed Peytel, would he not have mastered Madame Peytel easily?—a weak woman, in an excessively delicate situation, incapable of much energy, at the best of times.

2. "He does not fire till he knows his master's eyes are open." Why, on a stormy night, does a man driving a carriage go to sleep? Was Rey to wait until his master snored? "He fires at six paces, not caring whom he hits;"—and might not this happen too? The night is not so dark but that he can see his master, in *his usual place*, driving. He fires and hits—whom? Madame Peytel, who had left her place, *and was wrapped up with Peytel in his cloak*. She screams out, "Husband, take your pistols." Rey knows that his master has a brace, thinks that he has hit the wrong person, and, as

Peytel fires on him, runs away. Peytel follows, hammer in hand; as he comes up with the fugitive, he deals him a blow on the back of the head, and Rey falls—his face to the ground. Is there anything unnatural in this story?—anything so monstrously unnatural, that is, that it might not be true?

3. These objections are absurd. Why need a man have change of linen? If he had taken none for the journey, why should he want any for the escape? Why need he drive two carriages?—He might have driven both into the river, and Mrs. Peytel in one. Why is he to go to the douane, and thrust himself into the very jaws of danger? Are there not a thousand ways for a man to pass a frontier? Do smugglers, when they have to pass from one country to another, choose exactly those spots where a police is placed?

And, finally, the gunsmith of Lyons, who knows Peytel quite well, cannot say that he sold the pistol to him; that is, he did *not* sell the pistol to him; for you have only one man's word, in this case (Peytel's), to the contrary; and the testimony, as far as it goes, is in his favour. I say, my lud, and gentlemen of the jury, that these objections of my

learned friend, who is engaged for the Crown, are absurd, frivolous, monstrous; that to *suspect* away the life of a man upon such suppositions as these, is wicked, illegal, and inhuman; and, what is more, that Louis Rey, if he wanted to commit the crime—if he wanted to possess himself of a large sum of money, chose the best time and spot for so doing; and, no doubt, would have succeeded, if Fate had not, in a wonderful manner, caused Madame Peytel *to take her husband's place*, and receive the ball intended for him in her own head.

But whether these suspicions are absurd or not, hit or miss, it is the advocate's duty, as it appears, to urge them. He wants to make as unfavourable an impression as possible with regard to Peytel's character; he, therefore, must, for contrast's sake, give all sorts of praise to his victim, and awaken every sympathy in the poor fellow's favour. Having done this, as far as lies in his power, having exaggerated every circumstance that can be unfavourable to Peytel, and given his own tale in the baldest manner possible—having declared that Peytel is the murderer of his wife and servant, the Crown now proceeds to back this assertion, by shewing what interested motives he had, and by

relating, after its own fashion, the circumstances of his marriage.

They may be told briefly here. Peytel was of a good family, of Macon, and entitled, at his mother's death, to a considerable property. He had been educated as a notary, and had lately purchased a business, in that line, at Belley, for which he had paid a large sum of money; part of the sum, 15,000 francs, for which he had given bills, was still due.

Near Belley, Peytel first met Felicité Alcazar, who was residing with her brother-in-law, Monsieur de Montrichard; and, knowing that the young lady's fortune was considerable, he made an offer of marriage to the brother-in-law, who thought the match advantageous, and communicated on the subject with Felicité's mother, Madame Alcazar, at Paris. After a time, Peytel went to Paris, to press his suit, and was accepted. There seems to have been no affectation of love on his side; and some little repugnance on the part of the lady, who yielded, however, to the wishes of her parents, and was married. The parties began to quarrel on the very day of the marriage, and continued their disputes almost to the close of the unhappy connexion. Felicité was

half blind, passionate, sarcastic, clumsy in her person and manners, and ill-educated. Peytel, a man of considerable intellect and pretensions, who had lived for some time at Paris, where he had mingled with good literary society. The lady was, in fact, as disagreeable a person as could well be, and the evidence describes some scenes which took place between her and her husband, shewing how deeply she must have mortified and enraged him.

A charge very clearly made out against Peytel, is that of dishonesty: he procured, from the notary of whom he bought his place, an acquittance in full, whereas, there were 15,000 francs owing, as we have seen. He also, in the contract of marriage, which was to have resembled, in all respects, that between Monsieur Broussais and another Demoiselle Alcazar, caused an alteration to be made in his favour, which gave him command over his wife's funded property, without furnishing the guarantees by which the other son-in-law was bound. And, almost immediately after his marriage, Peytel sold out of the funds a sum of 50,000 francs, that belonged to his wife, and used it for his own purposes.

About two months after his marriage, *Peytel*

pressed his wife to make her will. He had made his, he said, leaving everything to her, in case of his death: after some parley, the poor thing consented.* This is a cruel suspicion against him; and Mr. Substitute has no need to enlarge upon it. As for the previous fact, the dishonest statement about the 15,000 francs, there is nothing murderous in that—nothing which a man very eager to make a good marriage might not do. The same may be said of the suppression, in Peytel's marriage contract, of the clause to be found in

* "Peytel," says the act of accusation, "did not fail to see the danger which would menace him, if this will (which had escaped the magistrates in their search of Peytel's papers) was discovered. He, therefore, instructed his agent to take possession of it, which he did, and the fact was not mentioned for several months afterwards. Peytel and his agent were called upon to explain the circumstance, but refused, and their silence for a long time interrupted the 'instruction' (getting up of the evidence). All that could be obtained from them was an avowal, that such a will existed, constituting Peytel his wife's sole legatee; and a promise, on their parts, to produce it before the Court gave its sentence." But why keep the will secret? The anxiety about it was surely absurd and unnecessary: the whole of Madame Peytel's family knew that such a will was made. She had consulted her sister concerning it, who said—"If there is no other way of satisfying him, make the will;"—and the mother, when she heard of it, cried out—"Does he intend to poison her?"

Broussais', placing restrictions upon the use of the wife's money. Mademoiselle d'Alcazar's friends read the contract before they signed it, and might have refused it, had they so pleased.

After some disputes, which took place between Peytel and his wife (there were continual quarrels, and continual letters passing between them from room to room), the latter was induced to write him a couple of exaggerated letters, swearing "by the ashes of her father," that she would be an obedient wife to him, and entreating him to counsel and direct her. These letters were seen by members of the lady's family, who, in the quarrels between the couple, always took the husband's part. They were found in Peytel's cabinet, after he had been arrested for the murder, and after he had had full access to all his papers, of which he destroyed or left as many as he pleased. The accusation makes it a matter of suspicion against Peytel, that he should have left these letters of his wife's in a conspicuous situation.

"All these circumstances," says the accusation, "throw a frightful light upon Peytel's plans." The letters and will of Madame Peytel are in the hands of her husband. Three months pass away,

and this poor woman is brought to her home, in the middle of the night, with two balls in her head, stretched at the bottom of her carriage, by the side of a peasant !

“ What other than Sebastian Peytel could have committed this murder ?—whom could it profit ?—who, but himself, had an odious chain to break, and an inheritance to receive. Why speak of the servant’s projected robbery ? The pistols found by the side of Louis’s body, the balls bought by him at Macon, and those discovered at Belley, among his effects, were only the result of a perfidious combination. The pistol, indeed, which was found on the hill of Darde, on the night of the 1st of November, could only have belonged to Peytel, and must have been thrown by him, near the body of his domestic, with the paper which had before enveloped it. Who had seen this pistol in the hands of Louis ? Among all the gendarmes, work-women, domestics, employed by Peytel and his brother-in-law, is there one single witness who had seen this weapon in Louis’s possession ? It is true that Madame Peytel did, on one occasion, speak to M. de Montrichard of a pistol ; which had nothing to do, however, with that found near Louis Rey.”

Is this justice, or good reason?—Just reverse the argument, and apply it to Rey. “Who but Rey could have committed this murder?—who but Rey had a large sum of money to seize upon?—a pistol is found by his side, balls and powder in his pocket, other balls in his trunks at home. The pistol found near his body could not, indeed, have belonged to Peytel: did any man ever see it in his possession? The very gunsmith who sold it, and who knew Peytel, would he not have known that he had sold him this pistol? At his own house, Peytel has a collection of weapons of all kinds: everybody has seen them: a man who makes such collections is anxious to display them: did any one ever see this weapon?—Not one. And Madame Peytel did, in her lifetime, remark a pistol in the valet’s possession. She was short-sighted, and could not particularize what kind of pistol it was; but she spoke of it to her husband and her brother-in-law.” This is not satisfactory, if you please; but, at least, it is as satisfactory as the other set of suppositions. It is the very chain of argument which would have been brought against Louis Rey, by this very same compiler of the act of accusation, had Rey survived, instead of Peytel; and

had he, as most undoubtedly would have been the case, been tried for the murder.

This argument was shortly put by Peytel's counsel :—" *If Peytel had been killed by Rey, in the struggle, would you not have found Rey guilty of the murder of his master and mistress?*" It is such a dreadful dilemma, that I wonder how judges and lawyers could have dared to persecute Peytel in the manner which they did.

After the act of accusation, which lays down all the suppositions against Peytel as facts, which will not admit the truth of one of the prisoner's allegations in his own defence, comes the trial. The judge is quite as impartial as the preparer of the indictment, as will be seen by the following specimens of his interrogatories :—

Judge. "The act of accusation finds, in your statement, contradictions, improbabilities, impossibilities. Thus your domestic, who had determined to assassinate you, in order to rob you, and who *must have calculated upon the consequence of a failure*, had neither passport nor money upon him. This is very unlikely; because he could not have gone far with only a single halfpenny, which was all he had."

Prisoner. " My servant was known, and often passed the frontier without a passport."

Judge. " *Your domestic had to assassinate two persons, and had no weapon but a single pistol. He had no dagger; and the only thing found on him was a knife.*"

Prisoner. " In the car there were several turner's implements, which he might have used."

Judge. " But he had not those arms upon him, because you pursued him immediately. He had, according to you, only this old pistol."

Prisoner. " I have nothing to say."

Judge. " Your domestic, instead of flying into woods, which skirt the road, ran straight forward on the road itself: *this, again, is very unlikely.*"

Prisoner. " This is a conjecture, I could answer by another conjecture; I can only reason on the facts."

Judge. " How far did you pursue him?"

Prisoner. " I don't know exactly."

Judge. " You said, ' two hundred paces.'"

No answer from the prisoner.

Judge. " Your domestic was young, active, robust, and tall. He was ahead of you. You were in a carriage, from which you had to descend; you

had to take your pistols from a cushion, and *then* your hammer;—how are we to believe that you could have caught him, if he ran? It is *impossible*.”

Prisoner. “I can’t explain it; I think that Rey had some defect in one leg. I, for my part, run tolerably fast.”

Judge. “At what distance from him did you fire your first shot?”

Prisoner. “I can’t tell.”

Judge. “Perhaps he was not running when you fired.”

Prisoner. “I saw him running.”

Judge. “In what position was your wife?”

Prisoner. “She was leaning on my left arm, and the man was on the right side of the carriage.”

Judge. “The shot must have been fired *à bout portant*, because it burned the eyebrows and lashes entirely. The assassin must have passed his pistol across your breast.”

Prisoner. “The shot was not fired so close, I am convinced of it: professional gentlemen will prove it.”

Judge. “That is what you pretend, because you understand perfectly the consequences of admitting the fact. Your wife was hit with two balls—

one striking downwards, to the right, by the nose, the other going, horizontally, through the cheek, to the left."

Prisoner. "The contrary will be shewn by the witnesses called for the purpose."

Judge. "*It is a very unlucky combination for you*, that these balls which went, you say, from the same pistol, should have taken two different directions."

Prisoner. "I can't dispute about the various combinations of fire-arms—professional persons will be heard."

Judge. "According to your statement, your wife said to you, 'My poor husband, take your pistols.'"

Prisoner. "She did."

Judge. "In a manner quite distinct?"

Prisoner. "Yes."

Judge. "So distinct that you did not fancy she was hit?"

Prisoner. "Yes; that is the fact."

Judge. "*Here, again, is an impossibility*; and nothing is more precise than the declaration of the medical men. They affirm that your wife could not have spoken—their report is unanimous."

Prisoner. “ I can only oppose to it quite contrary opinions from professional men, likewise: you must hear them.”

Judge. “ What did your wife do next ?”

* * * * *

Judge. “ You deny the statements of the witnesses:” (they related to Peytel’s demeanour and behaviour, which the judge wishes to shew were very unusual ;—and what, if they were ?) “ Here, however, are some mute witnesses, whose testimony you will not, perhaps, refuse. Near Louis Rey’s body, was found a horse-cloth, a pistol, and a whip.
* * Your domestic must have had this cloth upon him when he went to assassinate you: it was wet and heavy. An assassin disencumbers himself of anything that is likely to impede him, especially when he is going to struggle with a man as young as himself.”

Prisoner. “ My servant had, I believe, this covering on his body; it might be useful to him to keep the priming of his pistol dry.”

The president caused the cloth to be opened, and shewed that there was no hook, or tie, by which it could be held together; and that Rey must have held it with one hand, and, in the other, his whip,

and the pistol with which he intended to commit the crime; which was impossible.

Prisoner. "These are only conjectures."

And what conjectures, my God! upon which to take away the life of a man. Jefferies, or Fouquier Tainville, could scarcely have dared to make such. Such prejudice, such bitter persecution, such priming of the jury, such monstrous assumptions and unreason—fancy them coming from an impartial judge! The man is worse than the public accuser.

"Rey," says the Judge, "could not have committed the murder; *because he had no money in his pocket, to fly, in case of failure.*" And what is the precise sum that his lordship thinks necessary for a gentleman to have, before he makes such an attempt? Are the men who murder for money, usually in possession of a certain independence before they begin? How much money was Rey, a servant, who loved wine and women, had been stopping at a score of inns, on the road, and had, probably, an annual income of 400 francs,—how much money was Rey likely to have?

"*Your servant had to assassinate two persons.*"

This I have mentioned before. Why had he to

assassinate two persons,* when one was enough? If he had killed Peytel, could he not have seized and gagged his wife immediately?

“*Your domestic ran straight forward, instead of taking to the woods, by the side of the road: this is very unlikely.*” How does his worship know? Can any judge, however enlightened, tell the exact road that a man will take, who has just missed a coup of murder, and is pursued by a man, who is firing pistols at him? And has a judge a right to instruct a jury in this way, as to what they shall, or shall not, believe?

“You have to run after an active man, who has the start of you; to jump out of a carriage; to take your pistols; and, *then*, your hammer. *This is impossible.*” By heavens! does it not make a man’s blood boil, to read such blundering, blood-seeking sophistry? This man, when it suits him, shews that Rey would be slow in his motions; and, when it suits him, declares that Rey ought to be quick; declares, *ex cathedrá*, what pace Rey

* M. Balzac’s theory of the case, is, that Rey had intrigued with Madame Peytel; having known her previous to her marriage, when she was staying in the house of her brother-in-law, Monsieur de Montrichard; where Rey had been a servant.

should go, and what direction he should take ; shews, in a breath, that he must have run faster than Peytel ; and then, that he could not run fast, because the cloak clogged him ; settles how he is to be dressed when he commits a murder, and what money he is to have in his pocket ; gives these impossible suppositions to the jury, and tells them that the previous statements are impossible ; and, finally, informs them of the precise manner in which Rey must have stood, holding his horse-cloth in one hand, his whip and pistol in the other, when he made the supposed attempt at murder. Now, what is the size of a horse-cloth ? Is it as big as a pocket-handkerchief ? Is there no possibility that it might hang over one shoulder ; that the whip should be held under that very arm ? Did you never see a carter so carry it, his hands in his pockets all the while ? Is it monstrous, abhorrent to nature, that a man should fire a pistol from under a cloak, on a rainy day ?—that he should, after firing the shot, be frightened, and run ; run straight before him, with the cloak on his shoulders, and the weapon in his hand ? Peytel's story is possible, and very possible ; it is almost probable. Allow that Rey had the cloth on, and you allow

that he must have been clogged in his motions; that Peytel may have come up with him—felled him with a blow of the hammer: the doctors say that he would have so fallen by one blow—he would have fallen on his face, as he was found: the paper might have been thrust into his breast, and tumbled out as he fell. Circumstances far more impossible have occurred ere this; and men have been hanged for them, who were as innocent of the crime laid to their charge, as the judge on the bench, who convicted them.

In like manner, Peytel may not have committed the crime charged to him; and Mr. Judge, with his arguments, as to possibilities, and impossibilities,—Mr. Public Prosecutor, with his romantic narrative, and inflammatory harangues to the jury,—may have used all these powers to bring to death an innocent man. From the animus with which the case has been conducted, from beginning to end, it was easy to see the result. Here it is, in the words of the provincial paper.

“Bourg, 28 October, 1839.

“The condemned Peytel has just undergone his punishment, which took place four days before the

anniversary of his crime. The terrible drama of the bridge of Andert, which cost the life of two persons, has just terminated on the scaffold. Mid-day had just sounded on the clock of the Palais: the same clock tolled midnight, when, on the 30th of August, his sentence was pronounced.

“Since the rejection of his appeal in Cassation, on which his principal hopes were founded, Peytel spoke little of his petition to the King. The notion of transportation was that which he seemed to cherish most. However, he made several inquiries from the gaoler of the prison, when he saw him, at meal-time, with regard to the place of execution, the usual hour, and other details on the subject. From that period, the words ‘*Champ de Foire*’ (the fair-field, where the execution was to be held), were frequently used by him in conversation.

“Yesterday, the idea, that the time had arrived, seemed to be more strongly than ever impressed upon him, especially after the departure of the curé, who, latterly, has been with him every day. The documents connected with the trial, had arrived in the morning: he was ignorant of this circumstance, but sought to discover, from his guardians, what they tried to hide from him; and to

find out whether his petition was rejected, and when he was to die.

“Yesterday, also, he had written, to demand the presence of his counsel, M. Margerand, in order that he might have some conversation with him, and regulate his affairs, before he ——; he did not write down the word, but left in its place a few points of the pen.

“In the evening, whilst he was at supper, he begged earnestly to be allowed a little wax candle, to finish what he was writing; otherwise, he said, *Time might fail*. This was a new, indirect, manner of repeating his ordinary question. As light, up to that evening, had been refused him, it was thought best to deny him in this, as in former instances; otherwise his suspicions might have been confirmed. The keeper refused his demand.

“This morning, Monday, at nine o’clock, the Greffier of the Assize Court, in fulfilment of the painful duty which the law imposes upon him, came to the prison, in company with the curé of Bourg, and announced to the convict that his petition was rejected, and that he had only three hours to live. He received this fatal news with a great deal of calmness, and shewed himself to be no more

affected than he had been on the trial. 'I am ready; but I wish they had given me four-and-twenty hours' notice,'—were all the words he used.

"The Greffier now retired; leaving Peytel alone with the curé, who did not, thenceforth, quit him. Peytel breakfasted at ten o'clock.

"At eleven, a picquet of mounted gendarmerie and infantry took their station upon the place before the prison, where a great concourse of people had already assembled. An open car was at the door. Before he went out, Peytel asked the gaoler for a looking-glass; and, having examined his face for a moment, said, 'At least, the inhabitants of Bourg will see that I have not grown thin.'

"As twelve o'clock sounded, the prison gates opened, an aide appeared, followed by Peytel leaning on the arm of the curate. Peytel's face was pale, he had a long black beard, a blue cap on his head, and his great coat flung over his shoulders, and buttoned at the neck.

"He looked about at the place and the crowd; he asked if the carriage would go at a trot; and on being told that that would be difficult, he said he would prefer walking, and asked what the road

was. He immediately set out, walking at a firm and rapid pace. He was not bound at all.

“An immense crowd of people encumbered the two streets through which he had to pass to the place of execution. He cast his eyes, alternately, upon them, and upon the guillotine, which was before him.

“Arrived at the foot of the scaffold, Peytel embraced the curé, and bade him adieu. He then embraced him again; perhaps, for his mother and sister. He then mounted the steps, rapidly, and gave himself into the hands of the executioner, who removed his coat and cap. He asked how he was to place himself, and, on a sign being made, he flung himself, briskly, on the plank, and stretched his neck. In another moment he was no more.

“The crowd, which had been quite silent, retired, profoundly moved by the sight it had witnessed. As at all executions, there was a very great number of women present.

“Under the scaffold there had been, ever since the morning, a coffin. The family had asked for his remains, and had them immediately buried, privately: and, thus, the unfortunate man's head

escaped the modellers in wax, several of whom had arrived to take an impression of it."

Down goes the axe; the poor wretch's head rolls gasping into the basket; the spectators go home, pondering; and Mr. Executioner and his aids have, in half an hour, removed all traces of the august sacrifice, and of the altar on which it had been performed. Say, Mr. Briefless, do you think that any single person, meditating murder, would be deterred therefrom by beholding this—nay, a thousand more executions? It is not for moral improvement, as I take it, nor for opportunity to make appropriate remarks upon the punishment of crime, that people make a holiday of a killing-day; and leave their homes and occupations, to flock and witness the cutting off of a head. Do we crowd to see Mr. Macready, in the new tragedy, or Mademoiselle Elssler in her last new ballet, and flesh-coloured stockinnet pantaloons, out of a pure love of abstract poetry and beauty; or from a strong notion that we shall be excited, in different ways, by the actor and the dancer? And so, as we go to have a meal of ficti-

tious terror at the tragedy, of something more questionable in the ballet, we go for a glut of blood to the execution. The lust is in every man's nature, more or less : did you ever witness a wrestling or boxing match ?—the first clatter of the kick on the shins, or the first drawing of blood, makes the stranger shudder a little ; but, soon, the blood is his chief enjoyment, and he thirsts for it with a fierce delight. It is a fine grim pleasure that we have in seeing a man killed ; and I make no doubt but the organs of destructiveness must begin to throb and swell, as we witness the delightful, savage spectacle.

Three or four years back, when Fieschi and Lacenaire were executed, I made attempts to see the execution of both, but was disappointed in both cases. In the first instance, the day for Fieschi's death was, purposely, kept secret ; and he was, if I remember rightly, executed at some remote quarter of the town. But it would have done a philanthropist good, to witness the scene which we saw on the morning when his execution did *not* take place.

It was Carnival time, and the rumour had pretty generally been carried abroad, that he was

to die on that morning. A friend, who accompanied me, came many miles, through the mud and dark, in order to be in at the death. We set out before light, floundering through the muddy Champs Elysées, where, besides, were many other persons floundering, and all bent upon the same errand. We passed by the Concert of Musard, then held in the Rue St. Honoré; and round this, in the wet, a number of coaches were collected: the ball was just up; and a crowd of people, in hideous masquerade, drunk, tired, dirty, dressed in horrible old frippery, and daubed with filthy rouge, were trooping out of the place; tipsy women and men, shrieking, jabbering, gesticulating, as French will do; parties swaggering, staggering forwards, arm in arm, recling to and fro across the street, and yelling songs in chorus; hundreds of these were bound for the show, and we thought ourselves lucky in finding a vehicle to the execution place, at the Barrière d'Enfer. As we crossed the river, and entered the Enfer-street, crowds of students, black workmen, and more drunken devils, from more carnival-balls, were filling it; and on the grand place there were thousands of these assembled, looking out for Fieschi and his

cortège. We waited, and waited ; but, alas ! no fun for us that morning ; no throat-cutting ; no august spectacle of satisfied justice ; and the eager spectators were obliged to return, disappointed of their expected breakfast of blood. It would have been a fine scene, that execution, could it but have taken place in the midst of the mad mountebanks, and tipsy strumpets, who had flocked so far to witness it, wishing to wind up the delights of their carnival by a *bonne-bouche* of a murder.

The other attempt was equally unfortunate. We arrived too late on the ground, to be present at the execution of Lacenaire and his co-mate in murder, Avril. But as we came to the ground (a gloomy round space, within the barrier—three roads lead to it—and, outside, you see the wine-shops and restaurateurs of the barrier looking gay and inviting,)—as we came to the ground, we only found, in the midst of it, a little pool of ice, just partially tinged with red. Two or three idle street-boys were dancing and stamping about this pool ; and when I asked one of them whether the execution had taken place, he began dancing more madly than ever, and shrieked out with a loud fantastical theatrical voice, “ *Venez tous Messieurs*

et Dames, voyez ici le sang du monstre Lacenaire, et de son compagnon, le traître Avril ;" or words to that effect ; and, straightway, all the other gamins screamed out the words in chorus, and took hands and danced round the little puddle.

O august Justice, your meal was followed by a pretty appropriate grace ! Was any man, who saw the show, deterred, or frightened, or moralized in any way ? He had gratified his appetite for blood, and this was all : there is something singularly pleasing, both in the amusement of execution-seeing, and in the results. You are not only delightfully excited at the time, but most pleasantly relaxed afterwards ; the mind, which has been wound up, painfully, until now, becomes quite complacent and easy. There is something agreeable in the misfortunes of others, as the philosopher has told us : remark what a good breakfast you eat, after an execution ; how pleasant it is to cut jokes after it, and upon it. This merry, pleasant mood, is brought on by the blood tonic.

But, for God's sake, if we are to enjoy this, let us do so in moderation ; and let us, at least, be sure of a man's guilt, before we murder him. To kill him, even with the full assurance that he is guilty,

is hazardous enough. Who gave you the right to do so?—you, who cry out against suicides, as impious and contrary to Christian law? What use is there in killing him? You deter no one else from committing the crime, by so doing: you give us, to be sure, half an hour's pleasant entertainment; but it is a great question whether we derive much moral profit from the sight. If you want to keep a murderer from farther inroads upon society, are there not plenty of hulks and prisons, God wot; tread-mills, galleys, and houses of correction? Above all, as in the case of Sebastian Peytel and his family; there have been two deaths already; was a third death absolutely necessary? and, taking the fallibility of judges and lawyers into his heart, and remembering the thousand instances of unmerited punishment that have been suffered upon similar and stronger evidence, before,—can any man declare, positively, and upon his oath, that Peytel was guilty,—and that this was not *the third murder in the family?*

FOUR IMITATIONS OF BERANGER.

LE ROI D'YVETOT.

IL était un roi d'Yvetot,
Peu connu dans l'histoire ;
Se levant tard, se couchant tôt,
Dormant fort bien sans gloire,
Et couronné par Jeanneton
D'un simple bonnet de coton,
Dit-on.
Oh ! oh ! oh ! oh ! ah ! ah ! ah ! ah !
Quel bon petit roi c'était là !
La, la.

Il fesait ses quatre repas
Dans son palais de chaume,
Et sur un âne, pas à pas,
Parcourait son royaume.

Joyeux, simple et croyant le bien,
Pour toute garde il n'avait rien

Qu'un chien.

Oh ! oh ! oh ! oh ! ah ! ah ! ah ! ah ! &c.

La, la.

Il n'avait de goût onéreux
Qu'une soif un peu vive ;
Mais, en rendant son peuple heureux,
Il faut bien qu'un roi vive.

Lui-même à table, et sans suppôt,
Sur chaque muid levait un pot

D'impôt.

Oh ! oh ! oh ! oh ! ah ! ah ! ah ! ah ! &c.

La, la.

Aux filles de bonnes maisons
Comme il avait su plaire,
Ses sujets avaient cent raisons

De le nommer leur père :
D'ailleurs il ne levait de ban
Que pour tirer quatre fois l'an

Au blanc.

Oh ! oh ! oh ! oh ! ah ! ah ! ah ! ah ! &c.

La, la.

Il n'agrandit point ses états,
Fut un voisin commode,
Et, modèle des potentats,
Prit le plaisir pour code.
Ce n'est que lorsqu'il expira,
Que le peuple qui l'enterra
Pleura.

Oh ! oh ! oh ! oh ! ah ! ah ! ah ! ah ! &c.

La, la.

On conserve encor le portrait
De ce digne et bon prince ;
C'est l'enseigne d'un cabaret
Fameux dans la province.
Les jours de fête, bien souvent,
La foule s'écrie en buvant
Devant :

Oh ! oh ! oh ! oh ! ah ! ah ! ah ! ah !

Quel bon petit roi c'était là !

La, la.

THE KING OF YVETOT.

THERE was a king of Yvetot,
Of whom renown hath little said,
Who let all thoughts of glory go,
And dawdled half his days a-bed ;
And every night, as night came round,
By Jenny, with a nightcap crowned,
Slept very sound.
Sing, ho, ho, ho ! and he, he, he !
That's the kind of king for me.

And every day it came to pass,
That four lusty meals made he ;
And, step by step, upon an ass,
Rode abroad, his realms to see ;
And wherever he did stir,
What think you was his escort, sir ?
Why, an old cur.
Sing, ho, ho, ho ! &c.

If e'er he went into excess,

'Twas from a somewhat lively thirst ;

But he who would his subjects bless,

Odd's fish !—must wet his whistle first ;

And so from every cask they got,

Our king did to himself allot,

At least a pot,

Sing, ho, ho ! &c.

To all the ladies of the land,

A courteous king, and kind, was he ;

The reason why you'll understand,

They named him Pater Patriæ.

Each year he called his fighting men,

And marched a league from home, and then

Marched back again.

Sing, ho, ho ! &c.

Neither by force nor false pretence,

He sought to make his kingdom great,

And made (oh ! princes, learn from hence)—

“ Live and let live,” his rule of state.

'Twas only when he came to die,

That his people, who stood by,

Were known to cry.

Sing, ho, ho ! &c.

The portrait of this best of kings
Is extant still, upon a sign
That on a village tavern swings,
Famed in the country for good wine.
The people, in their Sunday trim,
Filling their glasses to the brim,
Look up to him.
Singing, ha, ha, ha! and he, he, he!
That's the sort of king for me.

THE KING OF BRENTFORD.

ANOTHER VERSION.

THERE was a king in Brentford,—of whom no
legends tell,

But who, without his glory,—could eat and sleep
right well.

His Polly's cotton nightcap,—it was his crown of
state,

He slept of evenings early,—and rose of mornings
late.

All in a fine mud palace,—each day he took four
meals,

And for a guard of honour,—a dog ran at his
heels.

Sometimes, to view his kingdoms,—rode forth
this monarch good,

And then a prancing jackass—he royally bestrode.

There were no costly habits—with which this king
was curst,
Except (and where's the harm on't?)—a somewhat
lively thirst;
But people must pay taxes,—and kings must have
their sport,
So out of every gallon—His Grace he took a
quart.

He pleased the ladies round him,—with manners
soft and bland;
With reason good, they named him,—the father
of his land.
Each year his mighty armies—marched forth in
gallant show;
Their enemies were targets,—their bullets they
were tow.

He vexed no quiet neighbour,—no useless conquest
made,
But by the laws of pleasure,—his peaceful realm
he swayed.
And in the years he reigned,—through all this
country wide,
There was no cause for weeping,—save when the
good man died.

The faithful men of Brentford,—do still their king
deplore,

His portrait yet is swinging,—beside an alehouse
door.

And toppers, tender-hearted, — regard his honest
phiz,

And envy times departed,—that knew a reign like
his.

LE GRENIER.

JE viens revoir l'asile où ma jeunesse
De la misère a subi les leçons.
J'avais vingt ans, une folle maîtresse,
De francs amis et l'amour des chansons :
Bravant le monde et les sots et les sages,
Sans avenir, riche de mon printemps,
Leste et joyeux je montais six étages.
Dans un grenier qu'on est bien à vingt ans !

C'est un grenier, point ne veux qu'on l'ignore.
Là fut mon lit, bien chétif et bien dur ;
Là fut ma table ; et je retrouve encore
Trois pieds d'un vers charbonnés sur le mur
Apparaissent, plaisirs de mon bel âge,
Que d'un coup d'aile a fustigés le temps.
Vingt fois pour vous j'ai mis ma montre en gage.
Dans un grenier qu'on est bien à vingt ans !

Lisette ici doit surtout apparaître,
Vive, jolie, avec un frais chapeau :
Déjà sa main à l'étroite fenêtre
Suspend son schal, en guise de rideau.
Sa robe aussi va parer ma couchette ;
Respecte, Amour, ses plis longs et flottans.
J'ai su depuis qui payait sa toilette.
Dans un grenier, qu'on est bien à vingt ans !

A table un jour, jour de grande richesse,
De mes amis les voix brillaient en chœur,
Quand jusqu'ici monte un cri d'allégresse :
A Marengo, Bonaparte est vainqueur.
Le canon gronde ; un autre chant commence ;
Nous célébrons tant de faits éclatans.
Les rois jamais n'envahiront la France.
Dans un grenier qu'on est bien à vingt ans !

Quittons ce toit où ma raison s'enivre.
Oh ! qu'ils sont loin ces jours si regrettés !
J'échangerais ce qu'il me reste à vivre
Contre un des mois qu'ici Dieu m'a comptés.
Pour rêver gloire, amour, plaisir, folie,
Pour dépenser sa vie en peu d'instans,
D'un long espoir pour la voir embellie,
Dans un grenier qu'on est bien à vingt ans !

THE GARRET.

WITH pensive eyes the little room I view,
Where, in my youth, I weathered it so long :
With a wild mistress, a stanch friend or two,
And a light heart still breaking into song :
Making a mock of life, and all its cares,
Rich in the glory of my rising sun,
Lightly I vaulted up four pair of stairs,
In the brave days when I was twenty-one.

Yes ; 'tis a garret—let him know't who will—
There was my bed—full hard it was, and small.
My table there—and I decipher still
Half a lame couplet charcoaled on the wall.
Ye joys, that Time hath swept with him away,
Come to mine eyes, ye dreams of love and fun ;
For you I pawned my watch how many a day,
In the brave days when I was twenty-one.

And see my little Jessy, first of all;
She comes with pouting lips and sparkling eyes:
Behold, how roguishly she pins her shawl
Across the narrow casement, curtain-wise;
Now by the bed her petticoat glides down,
And when did woman look the worse in none?
I have heard since who paid for many a gown,
In the brave days when I was twenty-one.

One jolly evening, when my friends and I
Made happy music with our songs and cheers,
A shout of triumph mounted up thus high,
And distant cannon opened on our ears:
We rise,—we join in the triumphant strain,—
Napoleon conquers—Austerlitz is won—
Tyrants shall never tread us down again,
In the brave days when I was twenty-one.

Let us be gone—the place is sad and strange—
How far, far off, these happy times appear;
All that I have to live I'd gladly change
For one such month as I have wasted here—
To draw long dreams of beauty, love, and power,
From founts of hope that never will outrun,
And drink all life's quintessence in an hour,
Give me the days when I was twenty-one!

ROGER-BONTEMPS.

Aux gens atrabilaires
Pour exemple donné,
En un temps de misères
Roger-Bontemps est né.
Vivre obscur à sa guise,
Narguer les mécontents ;
Eh gai ! c'est la devise
Du gros Roger-Bontemps.

Du chapeau de son père,
Coiffé dans les grands jours,
De roses ou de lierre
Le rajeunir toujours ;
Mettre un manteau de bure,
Vieil ami de vingt ans ;
Eh gai ! c'est la parure
Du gros Roger-Bontemps.

Posséder dans sa hutte
Une table, un vieux lit,
Des cartes, une flûte,
Un broc que Dieu remplit ;
Un portrait de maîtresse,
Un coffre et rien dedans ;
Eh gai ! c'est la richesse
Du gros Roger-Bontemps.

Aux enfans de la ville
Montrer de petits jeux ;
Etre feseur habile
De contes graveleux ;
Ne parler que de danse
Et d'almanachs chantans ;
Eh gai ! c'est la science
Du gros Roger-Bontemps.

Faute de vins d'élite,
Sabler ceux du canton :
Préférer Marguerite
Aux dames du grand ton :
De joie et de tendresse
Remplir tous ses instans ;
Eh gai ! c'est la sagesse
Du gros Roger-Bontemps.

Dire au ciel : Je me fie,
Mon père, à ta bonté ;
De ma philosophie
Pardonne la gaîté :
Que ma saison dernière
Soit encore un printemps ;
Eh gai ! c'est la prière
Du gros Roger-Bontemps.

Vous, pauvres pleins d'envie,
Vous, riches désireux,
Vous, dont le char dévie
Après un cours heureux ;
Vous, qui perdrez peut-être
Des titres éclatans,
Eh gai ! prenez pour maître
Le gros Roger-Bontemps.



JOLLY JACK.

WHEN fierce political debate
Throughout the isle was storming,
And Rads attacked the throne and state,
And Tories the reforming,
To calm the furious rage of each,
And right the land demented,
Heaven sent us Jolly Jack, to teach
The way to be contented.

Jack's bed was straw, 'twas warm and soft,
His chair, a three-legged stool ;
His broken jug was emptied oft,
Yet, somehow, always full.
His mistress' portrait decked the wall,
His mirror had a crack ;
Yet, gay and glad, though this was all
His wealth, lived Jolly Jack.

To give advice to avarice,
Teach pride its mean condition,
And preach good sense to dull pretence,
Was honest Jack's high mission.
Our simple statesman found his rule
Of moral in the flagon,
And held his philosophic school
Beneath the George and Dragon.

When village Solons cursed the Lords,
And called the malt-tax sinful,
Jack heeded not their angry words,
But smiled, and drunk his skin full.
And when men wasted health and life,
In search of rank and riches,
Jack marked, aloof, the paltry strife,
And wore his threadbare breeches.

“ I enter not the church,” he said,
“ But I’ll not seek to rob it ;”
So worthy Jack Joe Miller read,
While others studied Cobbett.
His talk, it was of feast and fun ;
His guide the Almanack ;
From youth to age thus gaily run
The life of Jolly Jack.

And when Jack prayed, as oft he would,
He humbly thanked his Maker ;
“ I am,” said he, “ O Father good !
Nor Catholic, nor Quaker :
Give each his creed, let each proclaim
His catalogue of curses ;
I trust in Thee, and not in them,
In Thee, and in Thy mercies !

“ Forgive me if, ’midst all Thy works,
No hint I see of damning ;
And think there’s faith among the Turks,
And hope for e’en the Bramin.
Harmless my mind is, and my mirth,
And kindly is my laughter ;
I cannot see the smiling earth,
And think there’s hell hereafter.”

Jack died; he left no legacy,
Save that his story teaches:—
Content to peevish poverty;
Humility to riches.
Ye scornful great, ye envious small,
Come, follow in his track;
We all were happier, if we all
Would copy JOLLY JACK.

FRENCH DRAMAS AND MELODRAMAS.

THERE are three kinds of drama in France, which you may subdivide as much as you please.

There is the old classical drama, well nigh dead, and full time too. Old tragedies, in which half a dozen characters appear, and spout sonorous Alexandrines for half a dozen hours: the fair Rachel has been trying to revive this *genre*, and to untomb Racine; but be not alarmed, Racine will never come to life again, and cause audiences to weep, as of yore. Madame Rachel can only galvanize the corpse, not revivify it. Ancient French tragedy, red-heeled, patched, and be-periwigged, lies in the grave; and it is only the ghost of it that we see, which the fair Jewess has raised. There are classical comedies in verse, too, wherein the knavish valets, rakish heroes, stolid old guardians,

and smart, free-spoken, serving-women, discourse in Alexandrines, as loud as the Horaces or the Cid. An Englishman will seldom reconcile himself to the *rouflement* of the verses, and the painful recurrence of the rhymes; for my part, I had rather go to Madame Saqui's, or see Deburan dancing on a rope; his lines are quite as natural and poetical.

Then there is the comedy of the day, of which Monsieur Scribe is the father. Good heavens! with what a number of gay colonels, smart widows, and silly husbands has that gentleman peopled the play-books. How that unfortunate seventh commandment has been maltreated by him and his disciples. You will see four pieces, at the Gymnase, of a night; and so sure as you see them, four husbands shall be wickedly used. When is this joke to cease? Mon Dieu! Play writers have handled it for about two thousand years, and the public, like a great baby, must have the tale repeated to it over and over again.

Finally, there is the Drama, that great monster which has sprung into life of late years; and which is said, but I don't believe a word of it, to have Shakspeare for a father. If Mr. Scribe's

plays may be said to be so many ingenious examples how to break one commandment, the *drame* is a grand and general chaos of them all; nay, several crimes are added, not prohibited in the Decalogue, which was written before dramas were. Of the drama, Victor Hugo and Dumas are the well-known and respectable guardians. Every piece Victor Hugo has written, since “Hernani,” has contained a monster — a delightful monster, saved by one virtue. There is Triboulet, a foolish monster; Lucrèce Borgia, a maternal monster; Mary Tudor, a religious monster; Monsieur Quasimodo, a hump-backed monster; and others, that might be named, whose monstrosities we are induced to pardon — nay, admiringly to witness — because they are agreeably mingled with some exquisite display of affection. And, as the great Hugo has one monster to each play, the great Dumas has, ordinarily, half a dozen, to whom murder is nothing; common intrigue, and simple breakage of the before-mentioned commandment, nothing; but who live and move in a vast, delightful complication of crime, that cannot be easily conceived in England, much less described.

When I think over the number of crimes that

I have seen Mademoiselle Georges, for instance, commit, I am filled with wonder at her greatness, and the greatness of the poets who have conceived these charming horrors for her. I have seen her make love to, and murder, her sons, in the "Tour de Nesle." I have seen her poison a company of no less than nine gentlemen, at Ferrara, with an affectionate son in the number; I have seen her, as Madame de Brinvilliers, kill off numbers of respectable relations in the four first acts; and, at the last, be actually burned at the stake, to which she comes shuddering, ghastly, barefooted, and in a white sheet. Sweet excitement of tender sympathies! Such tragedies are not so good as a real, downright execution; but, in point of interest, the next thing to it: with what a number of moral emotions do they fill the breast; with what a hatred for vice, and yet a true pity and respect for that grain of virtue that is to be found in us all; our bloody, daughter-loving Brinvilliers; our warm-hearted, poisonous Lucretia Borgia; above all, what a smart appetite for a cool supper afterwards, at the Café Anglais, when the horrors of the play act as a piquant sauce to the supper!

Or, to speak more seriously, and to come, at

last, to the point. After having seen most of the grand dramas which have been produced at Paris, for the last half-dozen years, and thinking over all that one has seen,—the fictitious murders, rapes, adulteries, and other crimes, by which one has been interested and excited,—a man may take leave to be heartily ashamed of the manner in which he has spent his time; and of the hideous kind of mental intoxication in which he has permitted himself to indulge.

Nor are simple society outrages the only sort of crime in which the spectator of Paris plays has permitted himself to indulge; he has recreated himself with a deal of blasphemy besides, and has passed many pleasant evenings in beholding religion defiled and ridiculed.

Allusion has been made, in a former paper, to a fashion that lately obtained in France, and which went by the name of Catholic reaction; and as, in this happy country, fashion is everything, we have had not merely Catholic pictures and quasi religious books, but a number of Catholic plays have been produced, very edifying to the frequenters of the theatres or the Boulevards, who have learned more about religion from these performances than

they have acquired, no doubt, in the whole of their lives before. In the course of a very few years we have seen — “The Wandering Jew;” “Belshazzar’s Feast;” “Nebuchadnezzar,” and the “Massacre of the Innocents;” “Joseph and his Brethren;” “The Passage of the Red Sea;” and “The Deluge.”

The great Dumas, like Madame Sand, before mentioned, has brought a vast quantity of religion before the foot-lights. There was his famous tragedy of “Caligula,” which, be it spoken to the shame of the Paris critics, was coldly received; nay, actually hissed, by them. And why? Because, says Dumas, it contained a great deal too much piety for the rogues. The public, he says, was much more religious, and understood him at once.

“As for the critics,” says he, nobly, “let those who cried out against the immorality of Antony and Marguerite de Bourgogne, reproach me for *the chastity of Messalina*. (This dear creature is the heroine of the play of ‘Caligula.’) It matters little to me. These people have but seen the form of my work; they have walked round the tent, but have not seen the arch which

it covered; they have examined the vases and candles of the altar, but have not opened the tabernacle!

“The public alone has, instinctively, comprehended that there was, beneath this outward sign, an inward and mysterious grace: it followed the action of the piece in all its serpentine windings; it listened for four hours, with pious attention (*avec recueillement et religion*), to the sound of this rolling river of thoughts, which may have appeared to it new and bold, perhaps, but chaste and grave; and it retired, with its head on its breast, like a man who had just perceived, in a dream, the solution of a problem which he has long and vainly sought in his waking hours.”

You see that not only Saint Sand is an apostle, in her way; but Saint Dumas is another. We have people in England who write for bread, like Dumas and Sand, and are paid so much for their line; but they don't set up for prophets. Mrs. Trollope has never declared that her novels are inspired by Heaven; Mr. Buckstone has written a great number of farces, and never talked about the altar and the tabernacle. Even Sir Edward Bulwer (who, on a similar occasion, when the critics found fault with

a play of his, answered them by a pretty decent declaration of his own merits,) never ventured to say that he had received a divine mission, and was uttering five-act revelations.

All things considered, the tragedy of "Caligula" is a decent tragedy; as decent as the decent characters of the hero and heroine can allow it to be; it may be almost said, provokingly decent: but this, it must be remembered, is the characteristic of the modern French school (nay, of the English school too); and if the writer take the character of a remarkable scoundrel, it is ten to one but he turns out an amiable fellow, in whom we have all the warmest sympathy. Caligula is killed at the end of the performance; Messalina is comparatively well-behaved; and the sacred part of the performance, the tabernacle-characters apart from the mere "vase" and "candlestick" personages, may be said to be depicted in the person of a Christian convert, Stella, who has had the good fortune to be converted by no less a person than Mary Magdalene, when she, Stella, was staying on a visit to her aunt, near Narbonne.

STELLA (*continuant.*)

Voilà

Que je vois s'avancer, sans pilote et sans rames,

Une barque portant deux hommes et deux femmes,
 Et, spectacle inoui qui me ravit encor,
 Tous quatre avaient au front une auréole d'or
 D'où partaient des rayons de si vive lumière
 Que je fus obligée à baisser la paupière ;
 Et, lorsque je rouvris les yeux avec effroi,
 Les voyageurs divins étaient auprès de moi.
 Un jour de chacun d'eux et dans toute sa gloire
 Je te raconterai la merveilleuse histoire,
 Et tu l'adoreras, j'espère ; en ce moment,
 Ma mère, il te suffit de savoir seulement
 Que tous quatre venaient du fond de la Syrie :
 Une édit les avait bannis de leur patrie,
 Et, se faisant bourreaux, des hommes irrités,
 Sans avirons, sans eau, sans pain et garrottés,
 Sur une frêle barque échouée au rivage,
 Les avaient à la mer poussés dans un orage.
 Mais à peine l'esquif eut-il touché les flots,
 Qu'au cantique chanté par les saints matelots
 L'ouragan replia ses ailes frémissantes ;
 Que la mer aplanit ses vagues mugissantes,
 Et qu'un soleil plus pur, reparaissant aux cieux,
 Enveloppa l'esquif d'un cercle radieux ! . . .

JUNIA. Mais c'était un prodige.

STELLA. Un miracle, ma mère.

Leurs fers tombèrent seuls, l'eau cessa d'être amère,
 Et deux fois chaque jour le bateau fut couvert
 D'une manne pareille à celle du désert :
 C'est ainsi que, poussés par une main céleste,
 Je les vis aborder.

JUNIA. Oh ! dis vite le reste !

STELLA. A l'aube, trois d'entre eux quittèrent la maison :
 Marthe prit le chemin qui mène à Tarascon,
 Lazare et Maximin celui de Massilie,

Et celle qui resta . . . *c'était la plus jolie*, (how truly French!)
 Nous faisant appeler vers le milieu du jour,
 Demanda si les monts ou les bois d'alentour
 Cachaient quelque retraite inconnue et profonde,
 Qui la pût séparer à tout jamais du monde. . . .
 Aquila se souvint qu'il avait pénétré
 Dans un antre sauvage et de tous ignoré,
 Grotte creusée aux flancs de ces Alpes sublimes,
 Où l'aigle fait son aire au-dessus des abîmes.
 Il offrit cet asile, et dès le lendemain
 Tous deux, pour l'y guider, nous étions en chemin.
 Le soir du second jour nous touchâmes sa base :
 Là, tombant à genoux dans une sainte extase,
 Elle pria long-temps, puis vers l'antre inconnu,
 Dénouant sa chaussure, elle marcha pied nu.
 Nos prières, nos cris restèrent sans réponses :
 Au milieu des cailloux, des épines, des ronces,
 Nous la vîmes monter, un bâton à la main,
 Et ce n'est qu'arrivée au terme du chemin,
 Qu'enfin elle tomba sans force et sans haleine. . . .

JUNIA. Comment la nommait-on, ma fille ?

STELLA.

Madeleine.

Walking, says Stella, by the sea-shore,
 " A bark drew near, that had nor sail nor oar ;
 two women and two men the vessel bore : each of
 that crew, 'twas wondrous to behold, wore round
 his head a ring of blazing gold ; from which such
 radiance glittered all around, that I was fain to
 look towards the ground. And when once more I
 raised my frightened eyne, before me stood the

travellers divine ; their rank, the glorious lot that each befel, at better season, mother, will I tell. Of this anon, the time will come, when thou shalt learn to worship as I worship now. Suffice it, that from Syria's land they came ; an edict from their country banished them. Fierce, angry men, had seized upon the four, and launched them in that vessel from the shore. They launched these victims on the waters rude ; nor rudder gave to steer, nor bread for food. As the doomed vessel cleaves the stormy main, that pious crew uplifts a sacred strain ; the angry waves are silent as it sings ; the storm, awe-stricken, folds its quivering wings. A purer sun appears the heavens to light, and wraps the little bark in radiance bright.

JUNIA. Sure 'twas a prodigy.

STELLA. A miracle. Spontaneous from their hands the fetters fell. The salt sea-wave grew fresh ; and, twice a day, manna (like that which on the desert lay) covered the bark, and fed them on their way. Thus, hither led, at Heaven's divine behest, I saw them land—

JUNIA. My daughter, tell the rest.

STELLA. Three of the four, our mansion left at dawn. One, Martha, took the road to Taras-

con; Lazarus and Maximin to Massily; but one remained (the fairest of the three), who asked us, if, i' the woods or mountains near, there chanced to be some cavern lone and drear; where she might hide, for ever, from all men. It chanced, my cousin knew of such a den; deep hidden in a mountain's hoary breast, on which the eagle builds his airy nest. And thither offered he the saint to guide. Next day upon the journey forth we hied; and came, at the second eve, with weary pace, unto the lonely mountain's rugged base. Here the worn traveller, falling on her knee, did pray awhile in sacred ecstasy; and, drawing off her sandals from her feet, marched, naked, towards that desolate retreat. No answer made she to our cries or groans; but, walking midst the prickles and rude stones, a staff in hand, we saw her upwards toil; nor ever did she pause, nor rest the while, save at the entry of that savage den. Here, powerless and panting, fell she then.

JUNIA. What was her name, my daughter?

STELLA.

MAGDALEN."

Here the translator must pause—having no inclination to enter "the tabernacle," in company

with such a spotless high-priest as Monsieur Dumas.

Something "tabernacular" may be found in Dumas's famous piece of "Don Juan de Marana." The poet has laid the scene of his play in a vast number of places: in heaven (where we have the Virgin Mary, and little angels, in blue, swinging censers before her!)—on earth, under the earth, and in a place still lower, but not mentionable to ears polite; and the plot, as it appears from a dialogue between a good and a bad angel, with which the play commences, turns upon a contest between these two worthies for the possession of the soul of a member of the family of Marana.

Don Juan de Marana not only resembles his namesake, celebrated by Mozart and Molière, in his peculiar successes among the ladies, but possesses further qualities which render his character eminently fitting for stage representation; he unites the virtues of Lovelace and Lacenaire; he blasphemes upon all occasions; he murders, at the slightest provocation, and without the most trifling remorse; he overcomes ladies of rigid virtue, ladies of easy virtue, and ladies of no virtue at all; and the poet, inspired by the contemplation of such a

character, has depicted his hero's adventures and conversation with wonderful feeling and truth.

The first act of the play contains a half-dozen of murders and intrigues, which would have sufficed humbler genius than M. Dumas's, for the completion of, at least, half a dozen tragedies. In the second act our hero flogs his elder brother, and runs away with his sister-in-law; in the third, he fights a duel with a rival, and kills him: whereupon the mistress of his victim takes poison, and dies, in great agonies, on the stage. In the fourth act, Don Juan, having entered a church for the purpose of carrying off a nun, with whom he is in love, is seized by the statue of one of the ladies whom he has previously victimized, and made to behold the ghosts of all those unfortunate persons whose deaths he has caused.

This is a most edifying spectacle.—The ghosts rise solemnly, each in a white sheet, preceded by a wax candle; and, having declared their names and qualities, call, in chorus, for vengeance upon Don Juan, as thus:—

DON SANDOVAL, *loquitur*.

“I am Don Sandoval d'Ojedo. I played against Don Juan my fortune, the tomb of my fathers, and

the heart of my mistress;—I lost all: I played against him my life, and I lost it. Vengeance against the murderer! vengeance!”—(*The candle goes out.*)

The candle goes out, and an angel descends—a flaming sword in his hand—and asks: “Is there no voice in favour of Don Juan?” when, lo! Don Juan’s father (like one of those ingenious toys, called “Jack-in-the-box,”) jumps up from his coffin, and demands grace for his son.

When Martha, the nun, returns, having prepared all things for her elopement, she finds Don Juan fainting upon the ground. — “I am no longer your husband,” says he, upon coming to himself; “I am no longer Don Juan; I am brother Juan, the Trappist. Sister Martha, recollect that you must die!”

This was a most cruel blow upon Sister Martha, who is no less a person than an angel, an angel in disguise—the good spirit of the house of Marana, who has gone to the length of losing her wings, and forfeiting her place in heaven, in order to keep company with Don Juan on earth, and, if possible, to convert him. Already, in her angelic character, she had exhorted him to repentance, but

in vain ; for, while she stood at one elbow, pouring not merely hints, but long sermons, into his ear, at the other elbow stood a bad spirit, grinning and sneering at all her pious counsels, and obtaining by far the greater share of the Don's attention.



In spite, however, of the utter contempt with which Don Juan treats her,—in spite of his dissolute courses, which must shock her virtue,—and his impolite neglect, which must wound her vanity, the poor creature (who, from having been accustomed to better company, might have been presumed to have had better taste), the unfortunate

angel, feels a certain inclination for the Don, and actually flies up to heaven to ask permission to remain with him on earth.

And when the curtain draws up, to the sound of harps, and discovers white-robed angels walking in the clouds, we find the angel of Marana upon her knees, uttering the following address:—

LE BON ANGE.

Vierge, à qui le calice à la liqueur amère

Fut si souvent offert,

Mere, que l'on nomma la douloureuse mère,

Tant vous avez souffert !

Vous, dont les yeux divins, sur la terre des hommes,

Ont versé plus de pleurs

Que vos pieds n'ont depuis, dans le ciel où nous sommes.

Fait éclore de fleurs,

Vase d'élection, étoile matinale,

Miroir de pureté,

Vous qui priez pour nous, d'une voix virginale.

La suprême bonté ;

A mon tour, aujourd'hui, bienheureuse Marie,

Je tombe à vos genoux ;

Daignez donc m'écouter, car c'est vous que je prie,

Vous qui priez pour nous.

Which may be thus interpreted:—

Oh ! Virgin blest ! by whom the bitter draught

So often has been quaffed,

That, for thy sorrow, thou art named by us

The Mother Dolorous !

Thou, from whose eyes have fallen more tears of woe,
 Upon the earth below,
 Than 'neath thy footsteps, in this heaven of ours,
 Have risen flowers !

O beaming morning star ! O chosen vase !
 O mirror of all grace !

Who, with thy virgin voice, dost ever pray
 Man's sins away ;

Bend down thine ear, and list, O blessed saint !
 Unto my sad complaint ;

Mother ! to thee I kneel, on thee I call,
 Who hearest all.

She proceeds to request that she may be allowed to return to earth, and follow the fortunes of Don Juan ;—and, as there is one difficulty, or, to use her own words,—

Mais, come vous savez qu'aux voûtes éternelles,
 Malgré moi, tend mon vol,
Soufflez sur mon étoile et détachez mes ailes,
Pour m'enchaîner au sol ;

her request is granted, her star is *blown out*, (O poetic allusion !) and she descends to earth to love, and to go mad, and to die for Don Juan !

The reader will require no further explanation, in order to be satisfied as to the moral of this play ; but is it not a very bitter satire upon the country, which calls itself the politest nation in the world, that the incidents, the indecency, the coarse blas-

phemy, and the vulgar wit of this piece, should find admirers among the public, and procure reputation for the author? Could not the Government, which has re-established, in a manner, the theatrical censorship, and forbids or alters plays which touch on politics, exert the same guardianship over public morals? The honest English reader, who has a faith in his clergyman, and is a regular attendant at Sunday worship, will not be a little surprised at the march of intellect among our neighbours across the Channel, and at the kind of consideration in which they hold their religion. Here is a man who seizes upon saints and angels, merely to put sentiments in their mouths, which might suit a nymph of Drury Lane. He shews heaven, in order that he may carry debauch into it; and avails himself of the most sacred and sublime parts of our creed, as a vehicle for a scene-painter's skill, or an occasion for a handsome actress to wear a new dress.

M. Dumas's piece of "Kean" is not quite so sublime; it was brought out by the author as a satire upon the French critics, who, to their credit be it spoken, had generally attacked him, and was intended by him, and received by the public, as a

faithful portraiture of English manners. As such, it merits special observation and praise. In the first act you find a Countess and an Ambassadress, whose conversation relates purely to the great actor. All the ladies in London are in love with him, especially the two present;—as for the Ambassadress, she prefers him to her husband (a matter of course in all French plays), and to a more seducing person still—no less a person than the Prince of Wales! who presently waits on the ladies, and joins in their conversation concerning Kean. “This man,” says His Royal Highness, “is the very pink of fashion. Brummell is nobody when compared to him; and I myself only an insignificant private gentleman: he has a reputation among ladies, for which I sigh in vain; and spends an income twice as great as mine.” This admirable historic touch at once paints the actor and the Prince; the estimation in which the one was held, and the modest economy for which the other was so notorious.

Then we have Kean, at a place called the *Trou de Charbon*, the Coal-hole, where, to the edification of the public, he engages in a fisty combat with a notorious boxer; this scene was received,

by the audience, with loud exclamations of delight, and commented on, by the journals, as a faultless picture of English manners. The Coal-hole being on the banks of the Thames, a nobleman—*Lord Melbourn!*—has chosen the tavern as a rendezvous for a gang of pirates, who are to have their ship in waiting, in order to carry off a young lady, with whom his lordship is enamoured: it need not be said that Kean arrives at the nick of time, saves the innocent *Meess Anna*, and exposes the infamy of the Peer:—a violent tirade against noblemen ensues, and Lord Melbourn slinks away, disappointed, to meditate revenge. Kean's triumphs continue through all the acts; the Ambassadors fall madly in love with him; the Prince becomes furious at his ill success, and the Ambassador dreadfully jealous. They pursue Kean to his dressing-room, at the theatre; where, unluckily, the Ambassador herself has taken refuge. Dreadful quarrels ensue; the tragedian grows suddenly mad upon the stage, and so cruelly insults the Prince of Wales, that His Royal Highness determines to send *him to Botany Bay*. His sentence, however, is commuted to banishment to New York; whither, of course, Miss Anna accompanies

him, rewarding him, previously, with her hand, and twenty thousand a-year !

This wonderful performance was gravely received and admired by the people of Paris; the piece was considered to be decidedly moral, because the popular candidate was made to triumph throughout, and to triumph in the most virtuous manner ; for, according to the French code of morals, success among women is, at once, the proof and the reward of virtue.

The sacred personage introduced in Dumas's play, behind a cloud, figures bodily in the piece of the "Massacre of the Innocents," represented at Paris last year. She appears under a different name, but the costume is exactly that of Carlo-Dolce's Madonna ; and an ingenious fable is arranged, the interest of which hangs upon the grand Massacre of the Innocents, perpetrated in the fifth act. One of the chief characters is *Jean le Précurseur*, who threatens woe to Herod and his race, and is beheaded by the orders of that sovereign.

In the "Festin de Balthazar" we are similarly introduced to Daniel, and the first scene is laid by the waters of Babylon, where a certain number of captive Jews is seated in melancholy postures ; a

Babylonian officer enters, exclaiming—"Chantez nous quelques Chansons de Jerusalem," and the request is refused in the language of the Psalm. Belshazzar's Feast is given in a grand tableau, after Martin's picture. That painter, in like manner, furnished scenes for the "Deluge:" vast numbers of school-boys and children are brought to see these pieces; the lower classes delight in them. The famous "Suif Errant," at the theatre of the Porte St. Martin, was the first of the kind, and its prodigious success, no doubt, occasioned the number of imitations, which the other theatres have produced.

The taste of such exhibitions, of course, every English person will question; but we must remember the manners of the people among whom they are popular; and, if I may be allowed to hazard such an opinion, there is, in every one of these Boulevard mysteries, a kind of rude moral. The Boulevard writers don't pretend to "tabernacles" and divine gifts, like Madame Sand and Dumas, before mentioned. If they take a story from the sacred books, they garble it without mercy, and take sad liberties with the text; but they do not deal in descriptions of the agreeably

wicked, or ask pity and admiration for tender-hearted criminals and philanthropic murderers, as their betters do. Vice is vice on the Boulevard; and it is fine to hear the audience, as a tyrant king roars out cruel sentences of death, or a bereaved mother pleads for the life of her child, making their remarks on the circumstances of the scene. "Ah, le gredin!" growls an indignant countryman: "Quel monstre!" says a grisette, in a fury. You see very fat old men crying like babies; and, like babies, sucking enormous sticks of barley-sugar. Actors and audience enter warmly into the illusion of the piece, and so especially are the former affected, that, at Franconi's, where the battles of the Empire are represented, there is as regular gradation in the ranks of the mimic army, as in the real imperial legions. After a man has served, with credit, for a certain number of years in the line, he is promoted to be an officer—an acting officer. If he conducts himself well, he may rise to be a Colonel, or a General of Division; if ill, he is degraded to the ranks again; or, worse degradation of all, drafted into a regiment of Cossacks, or Austrians. Cossacks is the lowest depth, however; nay, it is said that the men who perform these



The gathering at Johnson's Theatre, October 1, 1860.

Cossack parts receive higher wages than the mimic grenadiers and old guard. They will not consent to be beaten every night, even in play ; to be pursued in hundreds, by a handful of French, to fight against their beloved Emperor. Surely there is fine hearty virtue in this, and pleasant child-like simplicity.

So that while the drama of Victor Hugo, Dumas, and the enlightened classes, is profoundly immoral and absurd, the *drama* of the common people is absurd, if you will, but good and right-hearted. I have made notes of one or two of these pieces, which all have good feeling and kindness in them, and which turn, as the reader will see, upon one or two favourite points of popular morality. A drama that obtained a vast success at the Porte Saint Martin, was “La Duchesse de la Vauballièrre.” The Duchess is the daughter of a poor farmer, who was carried off in the first place, and then married by M. le Duc de la Vauballièrre, a terrible *roué*, the farmer’s landlord, and the intimate friend of Philippe d’Orléans, the Regent of France.

Now, the Duke, in running away with the lady, intended to dispense altogether with cere-

mony, and make of Julie anything but his wife ; but Georges, her father, and one Morisseau, a notary, discovered him in his dastardly act, and pursued him to the very feet of the Regent, who compelled the pair to marry and make it up.

Julie complies, but though she becomes a Duchess, her heart remains faithful to her old flame, Adrian, the doctor ; and she declares that, beyond the ceremony, no sort of intimacy shall take place between her husband and herself.

Then the Duke begins to treat her in the most ungentlemanlike manner ; he abuses her in every possible way ; he introduces improper characters into her house ; and, finally, becomes so disgusted with her, that he determines to make away with her altogether.

For this purpose, he sends forth into the highways and seizes a doctor, bidding him, on pain of death, to write a poisonous prescription for Madame la Duchesse. She swallows the potion ; and, oh ! horror ! the doctor turns out to be Dr. Adrian, whose woe may be imagined, upon finding that he has been thus committing murder on his true love !

Let not the reader, however, be alarmed as to

the fate of the heroine ; no heroine of a tragedy ever yet died in the third act ; and, accordingly, the Duchess gets up perfectly well again in the fourth, through the instrumentality of Morisseau, the good lawyer.

And now it is that vice begins to be really punished. The Duke, who, after killing his wife, thinks it necessary to retreat, and take refuge in Spain, is tracked to the borders of that country by the virtuous notary, and there receives such a lesson as he will never forget to his dying day.

Morisseau, in the first instance, produces a deed (signed by His Holiness the Pope), which annuls the marriage of the Duke de la Vauballière ; then another deed, by which it is proved that he was not the eldest son of old La Vauballière, the former duke ; then another deed, by which he shews that old La Vauballière (who seems to have been a disreputable old fellow) was a bigamist, and that, in consequence, the present man, styling himself Duke, is illegitimate ; and, finally, Morisseau brings forward another document, which proves that the *reg'lar* Duke is no other than Adrian, the doctor !

Thus it is that love, law, and physic, combined,

triumph over the horrid machinations of this star-and-gartered libertine.

“Hermann L’Ivrogne,” is another piece of the same order; and, though not very refined, yet possesses considerable merit. As in the case of the celebrated Captain Smith, of Halifax, who “took to drinking ratafia, and thought of poor Miss Bailey,”—a woman and the bottle have been the cause of Hermann’s ruin. Deserted by his mistress, who has been seduced from him by a base Italian Count, Hermann, a German artist, gives himself entirely up to liquor and revenge: but when he finds that force, and not infidelity, have been the cause of his mistress’s ruin, the reader can fancy the indignant ferocity with which he pursues the *infâme ravisseur*. A scene, which is really full of spirit, and excellently well acted, here ensues: Hermann proposes to the Count, on the eve of their duel, that the survivor should bind himself to espouse the unhappy Marie; but the Count declares himself to be already married, and the student, finding a duel impossible (for his object was to restore, at all events, the honour of Marie), now only thinks of his revenge, and murders the Count. Presently, two parties of men enter Her-

mann's apartment; one is a company of students, who bring him the news that he has obtained the prize of painting; the other, the policemen, who carry him to prison, to suffer the penalty of murder.

I could mention many more plays in which the popular morality is similarly expressed. The seducer, or rascal of the piece, is always an aristocrat,—a wicked Count, or licentious Marquis,—who is brought to condign punishment just before the fall of the curtain. And too good reason have the French people had to lay such crimes to the charge of the aristocracy, who are expiating now, on the stage, the wrongs which they did a hundred years since. The aristocracy is dead now; but the theatre lives upon traditions; and don't let us be too scornful at such simple legends that are handed down by the people, from race to race. Vulgar prejudice against the great it may be; but prejudice against the great, is only a rude expression of sympathy with the poor; long, therefore, may fat *épiciers* blubber over mimic woes, and honest *prolétaires* shake their fists, shouting—"Grédin, scélérat, monstre de Marquis!" and such republican cries.

Remark, too, another development of this same popular feeling of dislike against men in power. What a number of plays and legends have we (the writer has submitted to the public, in the preceding pages, a couple of specimens ; one of French, and the other of Polish, origin), in which that great and powerful aristocrat, the Devil, is made to be miserably tricked, humiliated, and disappointed. A play of this class, which, in the midst of all its absurdities and claptraps, had much of good in it, was called "*Le Maudit des Mers.*" *Le Maudit* is a Dutch captain, who, in the midst of a storm, while his crew were on their knees at prayers, blasphemed, and drank punch ; but what was his astonishment at beholding an archangel with a sword, all covered with flaming resin, who told him that, as he, in this hour of danger, was too daring, or two wicked, to utter a prayer, he never should cease roaming the seas until he could find some being who would pray to Heaven for him !

Once, only, in a hundred years, was the skipper allowed to land for this purpose ; and this piece runs through four centuries, in as many acts, describing the agonies and unavailing attempts of the miserable Dutchman. Willing to go any lengths, in

order to obtain this prayer, he, in the second act, betrays a Virgin of the Sun to a follower of Pizarro; and, in the third, assassinates the heroic William of Nassau; but ever before the dropping of the curtain, the angel and sword make their appearance:—"Treachery," says the spirit, "cannot lessen thy punishment;—crime will not obtain thy release!"—*A la mer! à la mer!* and the poor devil returns to the ocean, to be lonely, and tempest-tossed, and sea-sick, for a hundred years more.

But his woes are destined to end with the fourth act. Having landed in America, where the peasants on the sea-shore, all dressed in Italian costumes, are celebrating, in a quadrille, the victories of Washington, he is there lucky enough to find a young girl to pray for him. Then the curse is removed, the punishment is over, and a celestial vessel, with angels on the decks, and "sweet little cherubs," fluttering about the shrouds and the poop, appear to receive him.

This piece was acted at Franconi's, where, for once, an angel-ship was introduced in place of the usual horseman-ship.

One must not forget to mention here, how the English nation is satirized by our neighbours, who

have some droll traditions regarding us. In one of the little Christmas pieces, produced at the Palais Royal (satires upon the follies of the past twelve months, on which all the small theatres exhaust their wit), the celebrated flight of Messrs. Green and Monck Mason was parodied, and created a good deal of laughter at the expense of John Bull. Two English noblemen, Milor Cricri and Milor Hanneton, appear as descending from a balloon, and one of them communicates to the public the philosophic observations which were made in the course of his aerial tour.

“On leaving Vauxhall,” says his lordship, “we drank a bottle of Madeira, as a health to the friends from whom we parted, and crunched a few biscuits to support nature during the hours before lunch. In two hours we arrived at Canterbury, enveloped in clouds; lunch, bottled porter; at Dover, carried several miles in a tide of air, bitter cold, cherry brandy; crossed over the Channel safely, and thought, with pity, of the poor people who were sickening in the steam-boats below; more bottled porter; over Calais; dinner, roast beef of Old England; near Dunkirk,—night falling, lunar rain-bow, brandy-and-water; night confoundedly thick;

supper, nightcap of rum-punch, and so to bed. The sun broke beautifully through the morning mist, as we boiled the kettle, and took our breakfast over Cologne. In a few more hours we concluded this memorable voyage, and landed safely at Weilburg, in good time for dinner."

The joke here is smart enough ; but our honest neighbours make many better, when they are quite unconscious of the fun. Let us leave plays, for a moment, for poetry, and take an instance of French criticism, concerning England, from the works of a famous French exquisite and man of letters. The hero of the poem addresses his mistress—

Londres, tu le sais trop, en fait de capitale,
 Est ce que fit le ciel de plus froid et plus pâle,
 C'est la ville du gaz, des marins, du brouillard ;
 On s'y couche à minuit, et l'on s'y lève tard ;
 Ses raouts tant vantés ne sont qu'une boxade,
 Sur ses grands quais jamais échelle ou sérénade,
 Mais de volumineux bourgeois pris de porter
 Qui passent sans lever le front à Westminster ;
 Et n'était sa forêt de mâts perçant la brume,
 Sa tour dont à minuit le vieil œil s'allume,
 Et tes deux yeux, Zerline, illuminés bien plus,
 Je dirais que, ma foi, des romans que j'ai lus,
 Il n'en est pas un seul, plus lourd, plus lethargique
 Que cette nation qu'on nomme Britannique !

The writer of the above lines (which let any

man, who can, translate) is Monsieur Roger de Beauvoir, a gentleman who actually lived many months in England, as an attaché to the embassy of M. de Polignac. He places the heroine of his tale in a *petit réduit pres le Strand*, “with a green and fresh jalousie, and a large blind, let down all day; you fancied you were entering a bath of Asia, as soon as you had passed the perfumed threshold of this charming retreat!” He next places her—

Dans un Square écarté, morne et couverte de givre
Ou se cache un Hôtel, aux vieux lions de Cuivre;

and the hero of the tale, a young French poet, who is in London, is truly unhappy in that village.

Arthur dessèche et meurt.—Dans la ville de Sterne,
Rien qu'en voyant le peuple il a le mal de mer;
Il n'aime ni le Parc, gai comme une citerne,
Ni le tir au pigeon, ni le *soda-water*.*

Liston ne le fait plus sourciller! Il rumine
Sur les trottoirs du Strand, droit comme un échiquier,
Contre le peuple anglais, les nègres, la vermine
Et les mille *cokneys* du peuple boutiquier,
Contre tous les bas-bleus, contre les pâtisseries,
Les parieurs d'Epsom, le gin, le parlement,
La *quaterly*, le roi, la pluie et les libraires,
Dont il ne touche plus, hélas! un sou d'argent!
Et chaque gentleman lui dit: L'heureux poète!

* The italics are the author's own.

L'heureux poète, indeed! I question if a poet in this wide world is so happy as M. de Beauvoir, or has made such wonderful discoveries. "The bath of Asia, with green jealousies," in which the lady dwells; "the old hotel, with copper lions, in a lonely square;"—were ever such things heard of, or imagined, but by a Frenchman? The sailors, the negroes, the vermin, whom he meets in the street,—how great and happy are all these discoveries! Liston no longer makes the happy poet frown; and "gin," "cokneys," and the "quaterly" have not the least effect upon him! And this gentleman has lived many months amongst us; admires *Williams Shakspear*, the grave et vieux prophète, as he calls him, and never, for an instant, doubts that his description contains anything absurd!

I don't know whether the great Dumas has passed any time in England; but his plays shew a similar intimate knowledge of our habits. Thus in "Kean," the stage-manager is made to come forward and address the pit, with a speech, beginning, "*My Lords and Gentlemen*;" and a company of English women are introduced (at the memorable Coal-hole), and they all wear *pinafores*; as if the

British female were in the invariable habit of wearing this outer garment, or slobbering her gown without it. There was another celebrated piece, enacted some years since, upon the subject of Queen Caroline, where our late adored sovereign, George, was made to play a most despicable part ; and where Signor Bergami fought a duel with Lord Londonderry. In the last act of this play, the House of Lords was represented, and Sir Brougham made an eloquent speech in the Queen's favour. Presently the shouts of the mob were heard without ; from shouting they proceed to pelting ; and pasteboard-brickbats and cabbages came flying among the representatives of our hereditary legislature. At this unpleasant juncture, *Sir Hardinge*, the Secretary at War, rises and calls in the military ; the act ends in a general row, and the ignominious fall of Lord Liverpool, laid low by a brickbat from the mob !

The description of these scenes is, of course, quite incapable of conveying any notion of their general effect. You must have the solemnity of the actors, as they Meess and Milor one another, and the perfect gravity and good faith with which the audience listen to them. Our stage Frenchman

is the old Marquis, with sword, and pig-tail, and spangled court coat.—The Englishman of the French theatre has, invariably, a red wig, and almost always leather gaiters, and a long white upper Benjamin: he remains as he was represented in the old caricatures, after the peace; when Vernet designed him somewhat after the following fashion.



And to conclude this catalogue of blunders: in the famous piece of the “*Naufrage de la Meduse*,” the first act is laid on board an English ship-of-

war, all the officers of which appeared in light blue, or green, coats (the lamp-light prevented our distinguishing the colour accurately), in little blue coats, and TOP-BOOTS !

* * * * *

Let us not attempt to deaden the force of this tremendous blow by any more remarks. The force of blundering can go no farther. Would a playwright or painter of the Chinese empire have stranger notions about the barbarians than our neighbours, who are separated from us but by two hours of salt-water ?

MEDITATIONS AT VERSAILLES.

THE palace of Versailles has been turned into a bricabrac shop, of late years; and its time-honoured walls have been covered with many thousand yards of the worst pictures that eye ever looked on. I don't know how many leagues of battles and sieges the unhappy visitor is now obliged to march through, amidst a crowd of chattering Paris cockneys, who are never tired of looking at the glories of the Grenadier Français, to the chronicling of whose deeds this old palace of the old kings is now altogether devoted. A whizzing, screaming steam-engine, rushes hither from Paris, bringing shoals of *badauds* in its wake. The old *coucous* are all gone, and their place knows them no longer. Smooth asphaltum terraces, tawdry lamps, and great hideous Egyptian obelisks, have frightened them away from the pleasant station which they used to occupy under the trees of the

Champs Elysées: and though the old coucous were just the most uncomfortable vehicles that human ingenuity ever constructed, one can't help looking back to the days of their existence with a tender regret, for there was pleasure, then, in the little trip of three leagues; and who ever had pleasure in a railroad journey?—Does any reader of this venture to say, that, on such a voyage, he ever dared to be pleasant? Do the most hardened stokers joke with another?—I don't believe it. Look into every single car of the train, and you will see that every single face is solemn. They take their seats gravely, and are silent, for the most part, during the journey; they dare not look out of window, for fear of being blinded by the smoke that comes whizzing by, or of losing their heads in one of the windows of the down train: they ride for miles in utter damp and darkness, through awful pipes of brick, that have been run pitilessly through the bowels of gentle mother earth; the cast-iron Frankenstein of an engine gallops on, puffing and screaming. Does any man pretend to say that he *enjoys* the journey?—he might as well say that he enjoyed having his hair cut; he bears it, but that is all; he will not allow

the world to laugh at him, for any exhibition of slavish fear; and pretends, therefore, to be at his ease; but he *is* afraid, nay, ought to be, under the circumstances. I am sure Hannibal or Napoleon would, were they locked suddenly into a car; there kept close prisoners for a certain number of hours, and whirled along at this dizzy pace. You can't stop, if you would;—you may die, but you can't stop; the engine may explode upon the road, and up you go along with it; or, may be a bolter, and take a fancy to go down a hill, or into a river: all this you must bear, for the privilege of travelling twenty miles an hour.

This little journey, then, from Paris to Versailles, that used to be so merry of old, has lost its pleasures since the disappearance of the cuckoos; and I would as lieve have for companions the statues that lately took a coach from the bridge opposite the Chamber of Deputies, and stepped out in the Court of Versailles, as the most part of the people who now travel on the railroad. The stone figures are not a whit more cold and silent than these persons, who used to be, in the old cuckoos, so talkative and merry. The prattling grisette, and her swain from the Ecole de Droit;

the huge Alsatian carabinier, grim smiling under his sandy moustaches, and glittering brazen helmet; the jolly nurse, in red calico, who had been to Paris, to shew mamma her darling Lolo, or Guguste;—what merry companions used one to find squeezed into the crazy old vehicles that formerly performed the journey! But the age of horseflesh is gone—that of engineers, economists, and calculators has succeeded; and the pleasure of coucoudom is extinguished for ever. Why not mourn over it, as Mr. Burke did over his cheap defence of nations, and unbought grace of life; that age of chivalry, which he lamented, apropos of a trip to Versailles, some half a century back?

Without stopping to discuss (as might be done, in rather a neat and successful manner), whether the age of chivalry was cheap or dear, and whether, in the time of the unbought grace of life, there was not more bribery, robbery, villany, tyranny, and corruption, than exists even in our own happy days,—let us make a few moral and historical remarks upon the town of Versailles, where, between railroad and coucou, we are surely arrived by this time.

The town is, certainly, the most moral of towns.

You pass, from the railroad station, through a long, lonely suburb, with dusty rows of stunted trees on either side, and some few miserable beggars, idle boys, and ragged old women, under them. Behind the trees are gaunt, mouldy houses, palaces once, where (in the days of the unbought grace of life) the cheap defence of nations gambled, ogled, swindled, intrigued; whence high-born duchesses used to issue, in old times, to act as chambermaids to lovely Du Barri, and mighty princes rolled away, in gilt caroches, hot for the honour of lighting His Majesty to bed, or of presenting his stockings when he rose, or of holding his napkin when he dined. Tailors, chandlers, tinmen, wretched hucksters, and green-grocers, are now established in the mansions of the old peers; small children are yelling at the doors, with mouths besmeared with bread and treacle; damp rags are hanging out of every one of the windows, steaming in the sun; oyster-shells, cabbage-stalks, broken crockery, old papers, lie basking in the same cheerful light. A solitary water-cart goes jingling down the wide pavement, and spirts a feeble refreshment over the dusty, thirsty stones.

After pacing, for some time, through such dis-

mal streets, we deboucher on the grand place; and before us lies the palace dedicated to all the glories of France. In the midst of the great, lonely plain, this famous residence of King Louis looks low and mean.—Honoured pile! time was, when tall musketeers, and gilded body-guards, allowed none to pass the gate;—fifty years ago, ten thousand drunken women, from Paris, broke through the charm; and now a tattered commissioner will conduct you through it for a penny, and lead you up to the sacred entrance of the palace.

We will not examine all the glories of France, as here they are portrayed in pictures and marble: catalogues are written about these miles of canvases, representing all the revolutionary battles, from Valmy to Waterloo,—all the triumphs of Louis XIV.,—all the mistresses of his successor,—and all the great men who have flourished since the French empire began. Military heroes are most of these: fierce constables in shining steel, marshals in voluminous wigs, and brave grenadiers in bearskin caps; some dozens of whom gained crowns, principalities, dukedoms; some hundreds, plunder and epaulets; some millions, death in African sands, or in icy Russian plains, under the

guidance, and for the good, of that arch-hero, Napoleon. By far the greater part of "all the glories" of France (as of most other countries) is made up of these military men: and a fine satire it is, on the cowardice of mankind, that they pay such an extraordinary homage to the virtue called courage, filling their history-books with tales about it, and nothing but it.

Let them disguise the place, however, as they will, and plaster the walls with bad pictures as they please, it will be hard to think of any family but one, as one traverses this vast gloomy edifice. It has not been humbled to the ground, as a certain palace of Babel was of yore; but it is a monument of fallen pride, not less awful, and would afford matter for a whole library of sermons. The cheap defence of nations expended a thousand millions in the erection of this magnificent dwelling-place. Armies were employed, in the intervals of their warlike labours, to level hills, or pile them up; to turn rivers, and to build aqueducts, and transplant woods, and construct smooth terraces, and long canals. A vast garden grew up in a wilderness, and a stupendous palace in the garden, and a stately city round the palace: the

city was peopled with parasites, who daily came to do worship before the creator of these wonders—the Great King. “*Dieu seul est grand*,” said courtly Massillon; but next to him, as the prelate thought, was certainly Louis, his vicegerent here upon earth — God’s lieutenant-governor of the world,—before whom courtiers used to fall on their knees, and shade their eyes, as if the light of his countenance, like the sun, which shone supreme in heaven, the type of him, was too dazzling to bear.

Did ever the sun shine upon such a king before, in such a palace?—or, rather, did such a king ever shine upon the sun? When Majesty came out of his chamber, in the midst of his superhuman splendours; *viz.*, in his cinnamon-coloured coat, embroidered with diamonds; his pyramid of a wig;* his red-heeled shoes, that lifted him four inches from the ground, “that he scarcely seemed to touch;” when he came out, blazing upon the dukes and duchesses that waited his rising,—what could the latter do, but cover their eyes, and wink, and tremble?—And did he not himself believe,

* It is fine to think that, in the days of his youth, His Majesty, Louis XIV., used to *powder his wig with gold-dust*.

as he stood there, on his high heels, under his ambrosial periwig, that there was something in him more than man—something above Fate?

This, doubtless, was he fain to believe; and if, on very fine days, from his terrace, before his gloomy palace of Saint Germain, he could catch a glimpse, in the distance, of a certain white spire of St. Denis, where his race lay buried, he would say to his courtiers, with a sublime condescension, “Gentlemen, you must remember, that I, too, am mortal.” Surely the lords in waiting could hardly think him serious, and vowed that His Majesty always loved a joke. However, mortal or not, the sight of that sharp spire wounded His Majesty’s eyes; and is said, by the legend, to have caused the building of the palace of Babel-Versailles.

In the year 1681, then, the great king, with bag and baggage,—with guards, cooks, chamberlains, mistresses, jesuits, gentlemen, lackeys, Fenelons, Molières, Lauzuns, Bossuets, Villars, Villeroy, Louvois, Colberts,—transported himself to his new palace; the old one being left for James of England, and Jaquette his wife, when their time should come. And when the time did come, and James sought his brother’s kingdom, it is on

record, that Louis hastened to receive and console him, and promised to restore, incontinently, those islands from which the *canaille* had turned him. Between brothers such a gift was a trifle; and the courtiers said to one another, reverently,* “The Lord said unto my Lord, Sit thou on my right hand, until I make thine enemies my footstool.” There was no blasphemy in the speech; on the contrary, it was gravely said, by a faithful believing man, who thought it no shame to the latter, to compare His Majesty with God Almighty.” Indeed, the books of the time will give one a strong idea how general was this Louis-worship. I have just been looking at one, which was written by an honest jesuit and protégé of Pere la Chaise, who dedicates a book of medals to the august Infants of France, which does, indeed, go almost as far in print. He calls our famous monarch “Louis le Grand:—1, l’invincible; 2, le sage; 3, le conquérant; 4, la merveille de son siècle; 5, la terreur de ses ennemis; 6, l’amour de ses peuples; 7, l’arbitre de la paix et de la guerre; 8, l’admiration de l’univers; 9, et digne

* I think it is in the amusing “Memoirs of Madame de Créqui” (a forgery, but a work remarkable for its learning and accuracy) that the above anecdote is related.

d'en être le maître ; 10, le modele d'un heros achevé ; 11, digne de l'immortalité, et de la vénération de tous les siecles !”

A pretty jesuit declaration, truly, and a good honest judgment upon the great king ! In thirty years more—1. The invincible had been beaten a vast number of times. 2. The sage was the puppet of an artful old woman, who was the puppet of more artful priests. 3. The conqueror had quite forgotten his early knack of conquering. 5. The terror of his enemies (for 4, the marvel of his age, we pretermit, it being a loose term, that may apply to any person or thing) was now terrified by his enemies in turn. 6. The love of his people was as heartily detested by them, as scarcely any other monarch, not even his great grandson, has been, before or since. 7. The arbiter of peace and war was fain to send superb ambassadors to kick their heels in Dutch shopkeepers' antechambers. 8, is again a general term. 9. The man fit to be master of the universe, was scarcely master of his own kingdom. 10. The finished hero was all but finished, in a very common-place and vulgar way : and, 11. The man worthy of immortality was just at the point of death, without a friend to soothe or deplore him ;

only withered old Maintenon, to mutter prayers at his bedside, and croaking jesuits to prepare him,* with Heaven knows what wretched tricks and mummeries, for his appearance in that Great Republic that lies on the other side of the grave. In the course of his fourscore splendid miserable years, he never had but one friend, and he ruined and left her. Poor La Vallière, what a sad tale is yours! “Look at this Galerie des Glaces,” cries Monsieur Vatout, staggering with surprise at the appearance of the room, two hundred and forty-two feet long, and forty high; “here it was that Louis displayed all the grandeur of royalty; and such was the splendour of his court, and the luxury of the times, that this immense room could hardly contain the crowd of courtiers that pressed around the monarch.” Wonderful! wonderful! Eight thousand four hundred and sixty square feet of courtiers! Give a square yard to each, and you have a matter of three thousand of them. Think of three thousand courtiers per day, and all the chopping and changing of them for near forty years; some of them dying, some getting their wishes, and retiring to their provinces to enjoy their plunder; some

* They made a jesuit of him on his death-bed.

disgraced, and going home to pine away out of the light of the sun ; * new ones perpetually arriving, —pushing, squeezing, for their place, in the crowded Galerie des Glaces. A quarter of a million of noble countenances, at the very least, must those glasses have reflected. Rouge, diamonds, ribands, patches, upon the faces of smiling ladies ; towering periwigs, sleek-shaven crowns, tufted mustaches, scars, and grizzled whiskers, worn by ministers, priests, dandies, and grim old commanders.—So many faces, O ye gods ! and every one of them lies ! So many tongues, vowing devotion and respectful love to the great king in his six-inch wig ; and only poor La Vallière's, amongst them all, which had a word of truth for the dull ears of Louis of Bourbon.

“ *Quand j'aurai de la peine aux Carmélites,*” says unhappy Louise, about to retire from these magnificent courtiers, and their grand Galérie des Glaces, “ *je me souviendrai de ce que ces gens là m'ont fait souffrir !*”—A troop of Bossuets, inveighing against the vanities of courts, could not preach such an affecting sermon. What years of

* Saint Simon's account of Lauzun, in disgrace, is admirably facetious and pathetic ; Lauzun's regrets are as monstrous as those of Raleigh, when deprived of the sight of his adorable Queen and Mistress, Elizabeth.

anguish and wrong has the poor thing suffered, before these sad words came from her gentle lips ! How these courtiers have bowed and flattered, kissed the ground on which she trod, fought to have the honour of riding by her carriage, written sonnets, and called her goddess ; who, in the days of her prosperity, was kind and beneficent, gentle and compassionate to all ; then (on a certain day, when it is whispered that His Majesty hath cast the eyes of his gracious affection upon another) behold the three thousand courtiers are at the feet of the new divinity.—“ O divine Athenais ! what blockheads have we been to worship any but you.—*That* a goddess ?—a pretty goddess, forsooth ;—a witch, rather, who, for a while, kept our gracious monarch blind ! Look at her ; the woman limps as she walks ; and, by sacred Venus, her mouth stretches almost to her diamond ear-rings ! ” * The same tale may be told of many more deserted mistresses ; and fair Athenais de Montespan was to hear it of herself one day. Meantime, while La Vallière’s heart is breaking, the model of a finished hero is yawning,

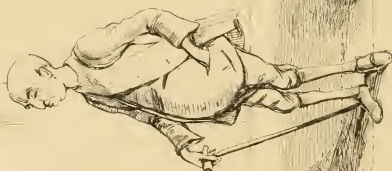
* A pair of diamond ear-rings, given by the King to La Vallière, caused much scandal ; and some lampoons are extant, which impugn the taste of Louis XIV. for loving a lady with such an enormous mouth.

as, on such paltry occasions, a finished hero should. *Let* her heart break; a plague upon her tears and repentance; what right has she to repent? Away with her to her convent. She goes, and the finished hero never sheds a tear. What a noble pitch of stoicism to have reached! Our Louis was so great, that the little woes of mean people were beyond him: his friends died, his mistresses left him; his children, one by one, were cut off before his eyes, and great Louis is not moved, in the slightest degree! as how, indeed, should a god be moved?

I have often liked to think about this strange character in the world, who moved in it, bearing about a full belief in his own infallibility; teaching his generals the art of war, his ministers the science of government, his wits taste, his courtiers dress; ordering deserts to become gardens, turning villages into palaces, at a breath; and, indeed, the august figure of the man, as he towers upon his throne, cannot fail to inspire one with respect and awe:—how grand those flowing locks appear; how awful that sceptre; how magnificent those flowing robes! In Louis, surely, if in any one, the majesty of kingship is represented.

But a king is not every inch a king, for all the poet may say; and it is curious to see how much precise majesty there is in that majestic figure of Ludovicus Rex. In the plate opposite, we have endeavoured to make the exact calculation. The idea of kingly dignity is equally strong in the two outer figures; and you see, at once, that majesty is made out of the wig, the high-heeled shoes, and cloak, all fleurs-de-lis bespangled. As for the little, lean, shrivelled, paunchy old man, of five feet two, in a jacket and breeches, there is no majesty in *him*, at any rate; and yet he has just stepped out of that very suit of clothes. Put the wig and shoes on him, and he is six feet high;—the other fripperies, and he stands before you majestic, imperial, and heroic! Thus do barbers and cobblers make the gods that we worship: for do we not all worship him? Yes; though we all know him to be stupid, heartless, short, of doubtful personal courage, worship and admire him we must; and have set up, in our hearts, a grand image of him, endowed with wit, magnanimity, valour, and enormous heroical stature.

And what magnanimous acts are attributed to him? or, rather, how differently do we view the actions of heroes and common men, and find that



the same thing shall be a wonderful virtue in the former, which, in the latter, is only an ordinary act of duty. Look at yonder window of the king's chamber;—one morning a royal cane was seen whirling out of it, and plumped among the courtiers and guard of honour below. King Louis had absolutely, and with his own hand, flung his own cane out of the window, “because,” said he, “I won't demean myself by striking a gentleman!” O miracle of magnanimity! Lauzun was not caned, because he besought Majesty to keep his promise,—only imprisoned for ten years in Pignerol, along with banished Fouquet;—and a pretty story is Fouquet's, too.

Out of the window the king's august head was one day thrust, when old Condé was painfully toiling up the steps of the court below. “Don't hurry yourself, my cousin,” cries Magnanimity; “one who has to carry so many laurels cannot walk fast.” At which all the courtiers, lackeys, mistresses, chamberlains, jesuits, and scullions, clasp their hands, and burst into tears. Men are affected by the tale to this very day. For a century and three-quarters, have not all the books that speak of Versailles, or Louis Quatorze, told the story?—

“Don’t hurry yourself, my cousin !” O admirable king and christian ! what a pitch of condescension is here, that the greatest king of all the world should go for to say anything so kind, and really tell a tottering old gentleman, worn out with gout, age, and wounds, not to walk too fast !

What a proper fund of slavishness is there in the composition of mankind, that histories like these should be found to interest and awe them. Till the world’s end, most likely, this story will have its place in the history books, and unborn generations will read it, and tenderly be moved by it. I am sure that Magnanimity went to bed that night, pleased and happy, intimately convinced that he had done an action of sublime virtue, and had easy slumbers and sweet dreams,—especially if he had taken a light supper, and not too vehemently attacked his *en cas de nuit*.

That famous adventure, in which the *en cas de nuit* was brought into use, for the sake of one Poquelin, *alias* Molière ;—how often has it been described and admired ? This Poquelin, though king’s valet de chambre, was, by profession, a vagrant ; and, as such, looked coldly on by the great lords of the palace, who refused to eat with him.

Majesty, hearing of this, ordered his *en cas de nuit* to be placed on the table, and positively cut off a wing, with his own knife and fork, for Poquelin's use. O! thrice happy Jean Baptiste! The king has actually sate down with him, cheek by jowl, had the liver-wing of a fowl, and given Molière the gizzard; put his imperial legs under the same mahogany, *sub iisdem trabibus*. A man, after such an honour, can look for little else in this world: he has tasted the utmost conceivable earthly happiness, and has nothing to do now but to fold his arms, and look up to heaven, and sing "Nunc dimittis," and die.

Do not let us abuse poor old Louis, on account of this monstrous pride; but only lay it to the charge of the fools who believed and worshipped it. If, honest man, he believed himself to be almost a god, it was only because thousands of people had told him so—people, only half liars, too, who did, in the depths of their slavish respect, admire the man almost as much as they said they did. If, when he appeared in his five-hundred-million coat, as he is said to have done, before the Siamese ambassadors, the courtiers began to shade their eyes, and long for parasols, as if this Bour-

bonic sun was too hot for them; indeed, it is no wonder that he should believe that there was something dazzling about his person: he had half a million of eager testimonies to this idea. Who was to tell him the truth?—Only in the last years of his life did trembling courtiers dare whisper to him, after much circumlocution, that a certain battle had been fought at a place called Blenheim, and that Eugene and Marlborough had stopped his long career of triumphs.

“*On n'est plus heureux à notre age,*” says the old man, to one of his old generals, welcoming Tallard, after his defeat; and he rewards him with honours, as if he had come from a victory. There is, if you will, something magnanimous in this welcome to his conquered general, this stout protest against Fate. Disaster succeeds disaster; armies after armies march out to meet fiery Eugene and that dogged fatal Englishman, and disappear in the smoke of the enemies' cannon. Even at Versailles you may almost hear it roaring at last; but when courtiers, who have forgotten their God, now talk of quitting this grand temple of his, old Louis plucks up heart, and will never hear of surrender. All the gold and silver at Versailles he

melts, to find bread for his armies; all the jewels on his five-hundred-million coat he pawns resolutely; and, bidding Villars go and make the last struggle but one, promises, if his general is defeated, to place himself at the head of his nobles, and die King of France. Indeed, after a man, for sixty years, has been performing the part of a hero, some of the real heroic stuff must have entered into his composition, whether he would or not. When the great Elliston was enacting the part of King George the Fourth, in the play of "The Coronation," at Drury Lane, the galleries applauded very loudly his suavity and majestic demeanour, at which Elliston, inflamed by the popular loyalty (and by some fermented liqueur in which, it is said, he was in the habit of indulging), burst into tears, and, spreading out his arms, exclaimed: "Bless ye, bless ye, my people!" Don't let us laugh at his Ellistonian majesty, nor at the people who clapped hands, and yelled "bravo," in praise of him. The tipsy old manager did really feel that he was a hero at that moment; and the people, wild with delight and attachment for a magnificent coat and breeches, surely were uttering the true sentiments of loyalty,

which consists in reverencing these and other articles of costume. In this fifth act, then, of his long royal drama, old Louis performed his part excellently; and, when the curtain drops upon him, he lies, dressed majestically, in a becoming kingly attitude, as a king should.

The king, his successor, has not left, at Versailles, half so much occasion for moralizing; perhaps the neighbouring Parc aux Cerfs would afford better illustrations of his reign. The life of his great grandsire, the grand Lama of France, seems to have frightened Louis, the well beloved, who understood that loneliness is one of the necessary conditions of divinity; and, being of a jovial, companionable turn, aspired not beyond manhood. Only in the matter of ladies did he surpass his predecessor, as Solomon did David. War he eschewed, as his grandfather bade him; and his simple taste found little in this world to enjoy beyond the mulling of chocolate, and the frying of pancakes. Look, here is the room called *Laboratoire du Roi*, where, with his own hands, he made his mistress' breakfast:—here is the little door through which, from her apartments in the upper story, the chaste *Du Barri* came stealing down to the arms of the

weary, feeble, gloomy, old man. But of women he was tired long since, and even pancake-frying had palled upon him. What had he to do, after forty years of reign;—after having exhausted everything? Every pleasure that Dubois could invent for his hot youth, or cunning Lebel could minister to his old age, was flat and stale; used up to the very dregs: every shilling in the national purse had been squeezed out, by Pompadour and Du Barri and such brilliant ministers of state. He had found out the vanity of pleasure, as his ancestor had discovered the vanity of glory: indeed it was high time that he should die. And die he did; and round his tomb, as round that of his grandfather before him, the starving people sung a dreadful chorus of curses, which were the only epitaphs, for good or for evil, that were raised to his memory.

As for the courtiers:—the knights and nobles, the unbought grace of life, they, of course, forgot him in one minute after his death, as the way is. When the king dies, the officer appointed opens his chamber window, and calling out into the court below, *Le Roi est mort*, breaks his cane, takes another and waves it, exclaiming, *Vive le Roi!* Straightway all the loyal nobles begin yelling *Vive*

le Roi! and the officer goes round solemnly, and sets yonder great clock in the Cour de Marbre to the hour of the king's death. This old Louis had solemnly ordained; but the Versailles clock was only set twice; there was no shouting of *Vive le Roi* when the successor of Louis XV. mounted to heaven to join his sainted family.

Strange stories of the deaths of kings have always been very recreating and profitable to us: what a fine one is that of the death of Louis XV., as Madame Campan tells it! One night the gracious monarch came back ill from Trianon; the disease turned out to be the small-pox; so violent that ten people, of those who had to enter his chamber, caught the infection and died. The whole court flies from him; only poor old fat Mesdames, the king's daughters, persist in remaining at his bed side, and praying for his soul's welfare.

On the 10th May, 1774, the whole court had assembled at the château, the *Œil de Bœuf* was full. The Dauphin had determined to depart, as soon as the king had breathed his last. And it was agreed, by the people of the stables, with those who watched in the king's room, that a lighted candle should be placed in a window, and should

be extinguished as soon as he had ceased to live. The candle was put out; at that signal, guards, pages, and squires mounted on horseback, and everything was made ready for departure. The Dauphin was with the Dauphiness, waiting together for the news of the king's demise. *An immense noise, as if of thunder, was heard in the next room;* it was the crowd of courtiers, who were deserting the dead king's apartment, in order to pay their court to the new power of Louis XVI. Madame de Noailles entered, and was the first to salute the queen by her title of Queen of France, and begged their Majesties to quit their apartments, to receive the princes and great lords of the court, desirous to pay their homage to the new sovereigns. Leaning on her husband's arm, a handkerchief to her eyes, in the most touching attitude, Maria Antoinette received these first visits. On quitting the chamber where the dead king lay, the Duc de Villequier bade M. Andervillé, first surgeon of the king, to open and embalm the body:—it would have been certain death to the surgeon. “I am ready, sir,” said he, “but, whilst I am operating, you must hold the head of the corpse; your charge demands it.” The Duke

went away without a word, and the body was neither opened nor embalmed. A few humble domestics and poor workmen watched by the remains, and performed the last offices to their master. The surgeons ordered spirits of wine to be poured into the coffin.

They huddled the king's body into a post-chaise; and, in this deplorable equipage, with an escort of about forty men, that Louis, the well-beloved, was carried, in the dead of night, from Versailles to Saint Denis, and then thrown into the tomb of the kings of France!

If any man is curious, and can get permission, he may mount to the roofs of the palace, and see where Louis XVI. used, royally, to amuse himself, by gazing upon the doings of all the town's-people below, with a telescope. Behold that balcony, where, one morning, he, his queen, and the little Dauphin stood, with Cromwell Grandisor Lafayette by their side, who kissed Her Majesty's hand, and protected her; and then, lovingly surrounded by his people, the king got into a coach, and came to Paris: nor did His Majesty ride much in coaches after that.

There is a portrait of the king, in the upper

galleries, clothed in red and gold, riding a fat horse, brandishing a sword, on which the word "Justice" is inscribed, and looking remarkably stupid and uncomfortable. You see that the horse will throw him at the very first fling; and as for the sword, it never was made for such hands as his, which were good at holding a corkscrew, or a carving knife; but not clever at the management of weapons of war. Let those pity him who will; call him saint and martyr if you please; but, a martyr to what principle was he? Did he frankly support either party in his kingdom; or cheat and tamper with both? He might have escaped, but he must have his supper, and so his family was butchered, and his kingdom lost, and he had his bottle of Burgundy in comfort at Varennes. A single charge, upon the fatal tenth of August, and the monarchy might have been his once more: but he is so tender-hearted, that he lets his friends be murdered before his eyes, almost; or, at least, when he has turned his back upon his duty and his kingdom, and has skulked for safety into the reporter's box, at the National Assembly. There were hundreds of brave men who died that day, and were martyrs, if you will; poor neglected

tenth-rate courtiers, for the most part, who had forgotten old slights and disappointments, and left their places of safety, to come and die, if need were, sharing in the supreme hour of the monarchy. Monarchy was a great deal too humane to fight along with these, and so left them to the pikes of Santerre, and the mercy of the men of the Sections. But we are wandering a good ten miles from Versailles, and from the deeds which Louis XVI. performed there.

He is said to have been such a smart journeyman blacksmith, that he might, if Fate had not perversely placed a crown on his head, have earned a couple of louis every week, by the making of locks and keys. Those who will, may see the workshop, where he employed many useful hours; Madame Elizabeth was at prayers; meanwhile, the queen was making pleasant parties with her ladies; Monsieur, the Count d'Artois was learning to dance on the tight-rope; and Monsieur de Provence was cultivating *l'eloquence du billet*, and studying his favourite Horace. It is said that each member of the august family succeeded remarkably well in his or her pursuits; big Monsieur's little notes are still cited. At a minuet, or

sillabub, poor Antoinette was unrivalled; and Charles, on the tight-rope, was so graceful and so *gentil*, that Madame Saqui might envy him. The time only was out of joint: O cursed spite, that ever such harmless creatures as these were bidden to right it!

A walk to the little Trianon is both pleasing and moral; no doubt the reader has seen the pretty fantastical gardens which environ it; the groves and temples; the streams and caverns (whither, as the guide tells you, during the heat of summer, it was the custom of Marie Antoinette to retire, with her favourite, Madame de Lamballe); the lake, and Swiss village, are pretty little toys, moreover; and the Cicerone of the place does not fail to point out the different cottages which surround the piece of water, and tell the names of the royal masqueraders who inhabited each. In the long cottage, close upon the lake, dwelt the Seigneur du Village, no less a personage than Louis XV.; Louis XVI., the Dauphin, was the Bailli; near his cottage is that of Monseigneur the Count D'Artois, who was the miller; opposite, lived the Prince de Condé, who enacted the part of gamekeeper (or, indeed, any other rôle, for it does not signify much); near

him was the Prince de Rohan, who was the aumônier; and yonder is the pretty little dairy, which was under the charge of the fair Marie Antionette herself.

I forget whether Monsieur, the fat count of Provence, took any share of this royal masquerading; but look at the names of the other six actors of the comedy, and it will be hard to find any person for whom Fate had such dreadful visitations in store. Fancy the party, in the days of their prosperity, here gathered at Trianon, and seated under the tall poplars, by the lake, discoursing familiarly together: suppose, of a sudden, some conjuring Cagliostro of the time, is introduced among them, and foretels to them the woes that are about to come. “You, Monsieur L’Aumônier, the descendant of a long line of princes, the passionate admirer of that fair queen who sits by your side, shall be the cause of her ruin and your own,* and shall die in disgrace and exile. You, son of the Condés, shall live long enough to see your royal race overthrown, and shall die by the hands of a hangman.† You, oldest son of Saint Louis, shall perish by the exe-

* In the diamond-necklace affair.

† He was found hanging in his own bed-room.

cutioner's axe ; that beautiful head, O Antoinette ! the same ruthless blade shall sever." " They shall kill me first," says Lamballe, at the queen's side. " Yes, truly," replies the soothsayer, " for Fate prescribes ruin for your mistress, and all who love her."* " And," cries Monsieur d'Artois, " do I not love my sister, too ? I pray you not to omit me in your prophesies."

To whom, Monsieur Cagliostro says, scornfully, " you may look forward to fifty years of life, after most of these are laid in the grave. You shall be a king, but not die one ; and shall leave the crown only ; not the worthless head that shall wear it. Thrice shall you go into exile ; you shall fly from the people, first, who would have no more of you and your race ; and you shall return home over half a million of human corpses, that have been made for the sake of you, and of a

* Among the many lovers that rumour gave to the queen, poor Fersen is the most remarkable. He seems to have entertained for her a high and perfectly pure devotion. He was the chief agent in the luckless escape to Varennes ; was lurking in Paris during the time of her captivity ; and was concerned in the many fruitless plots that were made for her rescue. Fersen lived to be an old man, but died a dreadful and violent death. He was dragged from his carriage by the mob, in Stockholm, and murdered by them.

tyrant as great as the greatest of your family. Again driven away, your bitterest enemy shall bring you back. But the strong limbs of France are not to be chained by such a paltry yoke as you can put on her; you shall be a tyrant, but in will only; and shall have a sceptre, but to see it robbed from your hand."

"And, pray, Sir Conjuror, who shall be the robber?" asked Monsieur the Count d'Artois.

* * * * *

This I cannot say, for here my dream ended. The fact is, I had fallen asleep, on one of the stone-benches in the Avenue de Paris; and, at this instant, was awakened by a whirling of carriages, and a great clattering of national guards, lancers, and outriders, in red. HIS MAJESTY, LOUIS PHILIPPE, was going to pay a visit to the palace, which contains several pictures of his own glorious actions, and which has been dedicated, by him, to all the glories of France.

THE END.

